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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 6, 1999

Peter Himmelman LoveThinkin' Evil



"This unrelaxed performance [Love Thinkin' No Evil] may win him much more recognition, whether he likes it or not."
—People Magazine

"Peter Himmelman is in the upper echelons of contemporary street-dance... on the same plane as Elvis Costello, Bruce Springsteen, & nudging his way toward Gymerose."
—Stereo Review

Love Thinkin' No Evil
Peter Himmelman's first studio album in five years

"Fly So High." #1 Most Added AAA
Gavin & Album Network first week

In Stores Now
Look for Peter & his band on tour Feb 6 & Mar



RETAIL TRACK

'98 U.S. Stats Underscore
A Softness in Catalog Sales

See Page 58



MIDEM NEWS

EU Authors' Bodies Seek Net Standard

BY JEFF CLARK-MEADS
CANNES—Rights holders are aiming to set a global standard for selling their works online. Their intention for establishing the rules for the way business is done over the Internet is being likened to the task facing the authors of



the U.S. Constitution when shaping a new nation.

The task is being carried out by Europe's authors' bodies. American commercial law forbids such cooperation among U.S. societies, but the multinational nature of the European Union means that such

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Online Issues Take The Lead At Meet

BY ED CHRISTMAN
CANNES—The online music community had its European coming-out party at the 33rd annual MIDEM convention, held Jan. 24-28 here.

With more than 300 such companies in attendance, demonstrating their wares and looking to put together deals to buttress the upstart business, all aspects of e-commerce—including digital distribution, conventional online retailing, custom CD building, and security and copyright protection issues—dominated the

(Continued on page 72)

Indies Eye Talent Pool See Boon In Shake-Up At Major Labels

BY MELINDA NEWMAN

LOS ANGELES—As fallout from the Universal/PolyGram merger continues and other major-label groups tighten their own belts, a number of U.S. indie labels see themselves as the potential beneficiaries of the windfall of executives and artists who find themselves on the street.

"We've been scouting talent that we thought probably might be released for six to nine months,"

says Steve Gottlieb, president of New York-basedTVT Records. "Likewise, we've been scouting execs. We've put off a couple of significant hires waiting for this to happen. In anticipation, we've put together some substantial financing to take advantage of this opportunity."

Similarly, Jonathan First, president of New York-based Edel Amer-

ica, adds, "We specifically have held back on certain signings because we wanted to see what was available. We've been getting interesting offers from both the talent and executive side. It's really a good time for indie and a really good time for us."

To assist displaced executives, the National Assn. of Recording Merchandisers is offering free registration and job placement assistance at this year's convention

and is encouraging both those seeking jobs and those with jobs to fill to contact its office (see story, page 75). In terms of executives, many labels, including New York-based Wind-Up Records, expressed a need for marketing executives, while a few, such as Red Ant, are looking for field promotion reps.

(Continued on page 70)

New Coalition Aims To 'Authenticate' Legit Online Music

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—While the new Genuine Music Coalition spearheaded by Liquid Audio acknowledges that the initiative was developed in part to



will between MP3 supporters and those who remain skeptical about the

the popular audio-compression format, the coalition initially looks to be preaching largely to the converted.

What's keeping those still on the sidelines—including the still-way majors—from jumping on board is the distinction

(Continued on page 74)

Atlantic's Jewel Still Rising

BY CHUCK TAYLOR

NEW YORK—Jewel may profess that her hands are small, but boy, they're certainly full.

Since the release of her second album, "Spirited," Nov. 17 on Atlantic, the prolific singer/songwriter—and now published poet and actress—has substantially raised her profile, taking a series of steps up the ladder of fame. She's reached that rare place on radio—as a trusted

staple artist for top 40.

In the two months since its debut on The Billboard 200 at No. 3, "Spirited" has been certified triple-platinum by the Recording Industry Assn. of America, thanks to Jewel's tripe-crown demographic of male and female teens, young adults, and those in their 30s and 40s.

That helped the album's current single, "Hands," reach the top 10 of The Bill-



JEWEL

NEWS ANALYSIS

(Continued on page 73)

DreamWorks Is Striving To Live Up To Great Expectations

BY CHRIS MORRIS

LOS ANGELES—DreamWorks Records faces the world following the merger of Universal and PolyGram with a different cast of supporting players and a familiar set of commercial challenges.

The L.A.-based label, a free-standing operation launched in 1995 by DreamWorks SKG—the entertainment company co-founded by director/producer



(Continued on page 81)



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Lauryn Hill

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the most ever for a female artist –
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"A Visionary" -The New York Times
"The Miseducation Of Lauryn Hill" over
6 million albums worldwide and counting
The most critically-acclaimed album of '98 continues
straight on thru '99
Sold out world tour



Jermaine Dupri

"Life In 1472" Platinum-plus
"Dupri proves he can perform as well as produce." -Time
**** -Rolling Stone
New single Going Home With Me HUGE at urban radio

2 Grammy® Nominations:
BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL



Aerosmith

I Don't Want To Miss A Thing a major #1 smash –
biggest of their incredible career
Powering "Armageddon-The Album" to over 6 million
worldwide and still going damage
"Nine Lives" goes on and on: over 5 million worldwide
America's hardest working band back on tour



Shawn Mullins

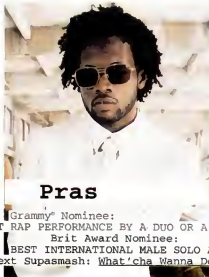
Grammy® Nominee:
BEST MALE POP
VOCAL PERFORMANCE
Lullaby a #1 smash hit
Breakthrough Columbia debut
album "Soul's Core"
already Gold
"...when Atlanta singer-songwriter Mullins opens
up his sexy smoker's croon...resistance is
futile." -Entertainment Weekly
Follow-up track Shimmer ready to shine

Grammy® Nominee:
BEST INSTRUMENTAL
COMPOSITION



Wynton Marsalis

"The Midnight Blues:
Standard Time Vol. V" called "The most
accessible album thus far by the most
influential jazz artist of our time."
-Entertainment Weekly
1997 Pulitzer Prize winner –
first and only jazz artist ever



Pras

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Brit Award Nominee:
BEST INTERNATIONAL MALE SOLO ARTIST
Next supasmash: What'cha Wanna Do

Proudly Announces our eleven
Grammy® Nominations

HERBIE HANCOCK

Individual or Group

STEVIE WONDER

"My Little Mix"
 (1) Media: Album - (2) Genre: World!
 (3) Title: My Vocal Performance

HERBIE HANCOCK, ROBERT SADIN
and STEVIE WONDER

MARCUS MILLER

Little to Move 
 David Caruso's *Crime Story* has the momentum

SHIRLEY HORN

1 November Mon
Peak for Vocal Performances

CHARLIE HADEN
and KENNY BARRON

KENNY BARRON

"For Madmen's Sake"
 (Charlie Haden and Kenny Burrell)
Night and The City
 Jazz Instrumental Solo

DANILO PEREZ

Best Jazz Performance

ROBERT LOCKWOOD JR.

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Footings by Jack Kerouac on the Beat Generation Best Recording Package

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Duke Ellington Cote D'Azur Concert
on Veris
Best Overall Recording Package**



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18. Boxscore: Black Sabbath grosses more than \$700,000 of the Rosemont Horizon in Rosemont, Ill.

20. Continental Drift: Mark Weigle merges country and pop with unfurling lyrics.

22. Popular Uptrends: After a five-year hiatus, the Gigola Aunts are back with a new label.



MARK WEIGLE: P. 20

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Choral Conductor Robert Shaw, 82, Dies

BY BRADLEY BAMBARGER

With the passing of revered American choral conductor and educator Robert Shaw, who died Jan. 26 at age 82, many in the classical world have feelings similar to those of Telcel chairman/CEO Jack Renner.

"In many ways, Robert Shaw was the greatest musicianmaker our label has ever been associated with," Renner says. "But beyond that, losing him really feels like losing a member of my family."

"I remember when Telcel made its very first orchestral recording: Stravinsky's 'Firebird' and Borodin's 'Polovtsian Dances' with Robert and the Atlanta Symphony in 1978," Renner adds. "I was pretty green at the time. He was very patient—and I learned a lot." Over the years, Renner could be gruff at times, but no one drew performances from a chorus like he could, he continues. "His attention and ability to communicate was such that I'm sure every

member of a choir felt like he was working one-on-one with just them."

Shaw died of a stroke while visiting family in New Haven, Conn., from his home in Atlanta. He had recently canceled his annual choral-performance workshop at New York's Carnegie Hall, hospitalized with severe back pain.

Shaw's ties with Carnegie Hall are emblematic of the long-term relationships he forged over his six-decade career. His Carnegie appearances stretched back to the '40s; with the hall's centennial season of 1990-91, he began conducting his esteemed choral workshops every January, culminating in performances of such major works as Beethoven's "Mass" and Haydn's "The Creation."

After that initial 1978 Telcel re-

cording, Shaw made 40 more albums for the Cleveland-based label, covering most of the standard choral repertoire along with such uncommon gems as Hindemith's "When Lilacs Last In The Door-yard Bloom'd"—a work Shaw commissioned from the composer in 1946. It was a "great buy" for \$1,000, as Shaw told Billboard in one of his last extensive interviews (Keeping Score, Billboard, April 18, 1998).

Born in Red Bluff, Calif., Shaw began his career leading college glue clubs in his home state, going on to form the Robert Shaw Choral in the '40s in New York. He honed his craft directing choruses in concert and on record for the greatest maestros of the day, from Arturo Toscanini to Leonard Bernstein. And at the behest of the U.S. State Department, Shaw took his Choral on the first of several world tours with a 1966 trek across Europe and the Middle

(Continued on page 19)



SHAW



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CITY OF ANGELS

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"UNINVITED" BY ALANIS MORISSETTE

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This One



NYXW-CPO-YAGR

Sale Of Used CDs Causes Stir In Canada

BY LARRY LOBLANC

TORONTO—Major record companies are evaluating the recent decisions of two major music retail chains here to enter the used-CD market even as other large chains say they are unlikely to follow suit.

The issue heated up in January when the West Coast-based A&R Sound chain began purchasing used CDs at its 16 outlets and selling them at two affiliated and newly opened Alamo Virgin retail outlets in Victoria and Abbotsford, both in British Columbia (Billboard, Jan. 23).

Now the principals of the newly formed 100-store, Toronto-based CD Plus.com indicate that, at an unspecified date, the chain will sell used CDs along with new titles at 23 of its street locations. CD Plus.com is the new entity created by the merger of Rock Entertainment and CD Plus (see story, page 53).

While the sale of used CDs is

widespread at independent outlets, the moves by A&R Sound and CD Plus.com mark the first attempts by major Canadian music retailers in the field. Says one label source, "CD Plus is putting its toe in the water and gauging our reaction. If we don't yell hard enough, they'll go away and sell (used) used CDs." And if these two [accounts] get away with selling used CDs, all the major music chains—like sheep—are going to jump in."

Randy Lennox, president of Universal Music Canada, agrees. "After all, these are two major retail operations in this country," he says.

Since the sale of used CDs has been "a back-street business until now," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), "we don't know what the volume of sales is."

While label executives are concerned that selling used product victimizes

(Continued on page 53)

EMI Taps New Leaders Canibol, Lumbroso To Helm Euro Units

This story was prepared by Christian Lorenz, music business editor of *Music & Media*, and Emmanuel Legrand, editor in chief of *Music & Media*.

LONDON—EMI Music has now placed leadership of its operating companies in Europe's three largest markets into new hands. It does so as the battle for Europe intensifies among the five multinational record companies, with Sony Music beginning to challenge the regional dominance traditionally exercised by PolyGram and EMI.

Heinz Canibol and Marc Lumbroso both took office Jan. 18 at the British major's units in Germany and France (Billboard/Bulletin, Jan. 18).

Last May, Tony Wadsworth was promoted to president of the U.K. operating company. All three report to EMI Music Europe president/CEO Rupert Evers.

Canibol joined in German president of EMI Music as regional president/Switzerland/Austria (GSA), based in Cologne, Germany; his jurisdiction extends to Intercord, Germany's Stuttgart-based stand-alone label that EMI acquired earlier this decade. Intercord managing director Mike Heisel now reports to Canibol; previously, he was second-in-command to Perry EMI Austria managing director Erich Krappenbacher and EMI Switzerland managing director Erwin Bach also report to Canibol.

(Continued on page 74)

Sony Music Posts Gain In Qtr.

This story was prepared by Carolyn Horowitz, news editor of Billboard/Bulletin.

NEW YORK—Sony Music says "brisk" sales in the U.S. and Europe helped the company register gains in sales and income for the three months ended Jan. 31, 1998.

For the third quarter sales in the music group increased 16.3% from the same period the year before to 236 billion yen (\$2.04 billion), and operating income rose 22.2% to 29.7 billion yen (\$256 million). Performance in Japan was affected by "less than anticipated" sales of releases by domestic artists, the company adds.

For the nine months to Dec. 31, 1998, sales rose 16.9% to 598 billion yen

(\$5.16 billion). Operating income fell 6.8% to 42 billion yen (\$364 million).

"What was particularly satisfying was the mix of music titles that contributed to our record—pop, country, hip-hop, film and TV soundtracks, Spanish- and French-language recordings, rap and R&B," says Thomas D. Motola, chairman/CEO of Sony Music Entertainment's third-quarter gains. "We anticipate that our fiscal year finishing in March will be our best year ever."

Despite the music group's third-quarter gains, however, analysts are predicting downward financial results for the fiscal year ending March 31, with net consolidated income for the entire company expected to fall 28%.

'Bug's' To Test Family DVD Buena Vista Disc Due Day-And-Date With VHS

BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Entertainment will be testing the market for family entertainment on DVD with the simultaneous DVD and VHS release of the computer-animated movie "A Bug's Life" on April 20.

The release of the Disney/Pixar film, which has grossed more than \$151 million at the box office, marks the first time that Buena Vista has released an animated film on DVD day-and-date with VHS.

The DVD carries a \$34.99 suggested list. The tape, available in widescreen and pan and scan, is priced at \$26.99, with a minimum advertised price (MAP) of \$17.95. The DVD will carry a \$29.95 MAP.

There are no plans to release "A Bug's Life" on DVD.

"The DVD format has really taken off, and we've been talking about making our family genre films more available," says Buena Vista North America GM Mitch Koch. "DVD is not just a made-for-television format."

To date, Buena Vista has not released any of its animated classics on DVD. "Mulan," due in stores Tuesday (2), has no DVD date.

Although there had been speculation about releasing both "Mulan" and the animated "101 Dalmatians" on DVD, Koch says Buena Vista has not released any of its animated classics on DVD. "Mulan," due in stores Tuesday (2), has no DVD date.

Buena Vista, though, has released DVD editions of the live-action family films "George of the Jungle," "Mary Poppins," and "101 Dalmatians."

"A Bug's Life" will help determine the ratio between DVD and VHS sales and let us see how the family market is doing for DVD," says Koch. Buena Vista will also release the live-action family adventure "Mighty Joe Young" on VHS and DVD on March 23. Retail price is \$24.99 (\$16.56 MAP) for the tape and \$29.95 for DVD. A MAP price has not been

determined for the DVD.

Koch says that the supplier intends to "substantially expand" its DVD release schedule each month throughout this year, but he would not elaborate on future releases.

To date, the DVD market has been dominated by action-adventure and classic catalog titles. Approximately 4% of the 2,500 available titles are classified as family, and only a handful are due in April.

A day-and-date DVD version of

(Continued on page 74)



Marley's Freedom. Bob Marley—A Tribute to Freedom opens Saturday (9) one anniversary of Marley's birth at the Universal Studios CityWalk in Orlando, Fla. The permanent exhibition—part of the Universal Studios Escape theme park—includes a re-creation of Marley's Hope Road house in Kingston, Jamaica; paintings, photographs, and videos chronicling the late artist's life; a gazebo where reggae acts will perform; a restaurant; and a retail kiosk. Premiering at the opening will be the single "We Gotta Hold On To This Feeling"—a duet between Marley and his wife, Rita Marley, pictured above.

Rita Marley's track will be on a compilation album due this year on Island, produced by their son, Stephen Marley. The album will feature contemporary hip-hop and R&B artists "performing" with Bob Marley via digital technology. Daughter Cedella Marley says the exhibit, "from this outside it really does look like 56 [Hope Road]."

Universal Revamps U.S. Distrib.

BY PAUL VERNA

NEW YORK—As the Universal/PolyGram consolidation continues, details are emerging about the integration of the two companies' U.S. distribution entities under the Universal Music and Video Distribution (UMVD) banner.

At press time, UMVD had no comment on the total number of jobs lost in the transition. However, sources estimate the tally to be 200 positions, including support staff.

As expected, Universal veteran Henry Drex retains the post of UMVD president, with Jim Urie and Craig Kornblum serving as executive VP/GMs (distribution and sales, respectively). Other UMVD home office staff includes executive VP Bob Schnieders, VP of sales administration Spike Smith, and Mike Gillespie, who will head up the sales division.

In addition, UMVD has named three divisional VPs for its main regions: Mike Greene, Western division (including the Los Angeles, Seattle, and San Francisco regional offices); Jim Westerman, Central division (encompassing Minneapolis, Chicago, Dallas, and Detroit); and Kyle Krause, Eastern division (comprising New York, Boston, Atlanta, Washington, D.C., and Miami).

Former PolyGram Group Distribution senior VP of sales and branch distribution Van Fletcher was

(Continued on page 78)

UMG Shifts Regional Executives

BY KAI R. LOFTHUS and MARK SOLOMONS

OSL—In a departure from its plan for the major European territories (Billboard, Jan. 30), Universal Music Group (UMG) looks likely to retain the existing label structures of the former PolyGram and Universal music operations in Scandinavia. However, sources say that a major shake-up could occur in the company's regional distribution structure.

Meanwhile, the executive shuffle continues at Universal Music in the U.K.

Several key A&R and marketing executives who have built MCA/Universal to its current status in the Nordic region get to keep their jobs, in what is perceived as a relatively drama-free reorganization compared with other regions. It is understood that the Scandinavian countries' share of the \$800 million savings account UMG is less than 5%.

Preliminary plans for Scandinavia indicate a division along existing lines in Denmark, Norway, and Finland. (Continued on page 78)

Indie Label Risk Purchases Regional Distributor MDI

BY CHRIS MORRIS

LOS ANGELES—Risk Music Group (RMG), an L.A.-based independent label, has purchased the long-established Dallas-based regional indie distributor Music Distributors Inc. (MDI) for an undisclosed amount and plans to make the company a new national distribution entity.

RMG president Frank Volpe has acquired MDI's Dallas-based president of RMG's wholly owned subsidiary 404 Music in Atlanta since last year (Billboard, June 6, 1998)—as CEO of MDI, which will be known as MDI Distribution Inc. after Monday (1).

Former MDI owner Don Gillespie will remain in place as president; key Dallas staffers include

GM Bebe Pulliam and director of marketing Micky Query.

MDI has hired former Blockbuster Music VP Joe Malone as director of sales.

Increasing consolidation among indie distributors left a perceived hole in the marketplace that MDI can fill, according to Volpe.

"There's need for more national distributors, so it's a business move from that end," Volpe says. "Plus, for our company, it really rounds us out nicely. We have some labels now that are in all various forms of music, and now, by owning our distribution company, it rounds off our company as completely independent—from distribution, from marketing the records, from product."

(Continued on page 74)

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With Six, Dion Leads Nominees For Junos

BY LARRY LOBLANC

TORONTO—Unless there are some major upsets, Canada's 28th annual Juno Awards will be an eventful night for Celine Dion, who is on the Columbia label here.

With six nominations, Quebec's international superstar leads the pack of nominees. Dion will also be the recipient of this year's non-voted International Achievement Award.

The two-hour televised Juno Awards event is slated for March 7 at Copps Coliseum in Hamilton, Ontario.

Dion is nominated as top female vocalist for her "My Heart Will Go On" as top single; and her English-language disc "Let's Talk About Love" is nominated in the top album, top-selling album, and top pop album categories. Her French-language "S'il suffisait d'aimer" is nominated as top-selling Francophone album.



DION

Reprise's Barenaked Ladies receive nominations for top group, top pop album ("Stunt"), and for top single with "One Week," which also earned the group's Ed Robertson a top songwriter nomination.

Receiving four nominations are A&M's Matthew Good Band—for top group, top single ("Apparitions"), top video ("Apparitions"), and top rock album for "Underdogs"—and Tacca Records' Kevin Parent, Quebec's biggest artist.

after Dion, who is nominated as top singer. Parent's album "Grand Parleur Petit Faiseur" is nominated in the top-selling Francophone album, top album, and top pop album categories.

Produced by Lynn Harvey and directed by Ron Merasia, this year's ceremony will be hosted by Canadian TV talk-show host Mike Ballard.

(Continued on page 81)



The Pope Goes Pop. Sony Classical is set to release "Abba Pater," a recording of Pope John Paul II delivering prayers, homilies, and chants in five languages, backed by contemporary music. Produced in cooperation with Radio Vaticana, the Vatican's radio arm, and Audiovisivi San Paolo, a religious publisher, the recording is due March 23. Shown standing, from left, are Fabrizio Intini, Columbia managing director for Sony Music Italy; Franco Cabini, president of Sony Music Italy; and producers Don Giulio Neroni and Vincent Messina. Shown seated are Peter Gelb, president of Sony Classical, and Fioravanta Cavarretta, managing director of Audiovisivi San Paolo.

Beenie Man Inks 5-Set Virgin Deal

BY ELENA OUMANO

KINGSTON, Jamaica—Jamaican reggae dancehall star Beenie Man is getting a strong commitment from Virgin Records worldwide, with whom he has inked a five-album deal for a "healthy six figures with committed videos," according to Virgin senior VP of A&P Patrick Moxie.

Beenie's Shocking Vibes home label retains all rights to the Caribbean, however.

"I see Beenie Man as exceptionally talented—a perfect artist to join the ranks of our other stars. Janet Jackson, D'Angelo, Maxi Priest, and Lenny Kravitz," says Moxie. "Shocking Vibes is very organized and, as a management team, has great vision."

"This is a very important clause in the agreement for us," says Shocking Vibes executive Clyde McKenzie of the Caribbean rights. "We thought this was the way of getting around the traditional problems Jamaican artists have had with major labels. We will be building on our existing structures. We singer Ruffi Brown, who knew pianist/vocalist Charles Brown to whom she is unrelated) as a friend and colleague for 50 years, says the late musician's impact on other performers was all-pervasive.

"I think everybody has gotten some things from Charles Brown musically," she says. "A lot of people come to mind. Ray Charles comes to mind. Nat Cole comes to mind. Little Jimmy Scott... Every musician that calls themselves a musician or that deals with anything that deals with the heart, they got something that comes from Charles."

But an anecdote she relates indicates that Brown viewed the effect his music had on people's hearts as the most important thing he left

(Continued on page 85)

McKeehan Leads Doves Gets 11 Nominations With dc Talk, Solo

BY DEBORAH EVANS PRICE

NASHVILLE—De Talk's Toby McKeehan led the pack with 11 nominations for the Gospel Music Assn.'s (GMA) 30th annual Dove Awards, slated for March 24 at the Nashville Arena.

McKeehan received seven nominations as a member of dc Talk, including nods for group and artist of the year, as well as four solo nods in the songwriter and producer categories.

Michael W. Smith wasn't far behind McKeehan, receiving 10 nominations, including artist, songwriter, producer, and male vocalist of the year, as well as recognition in the song of the year and top contemporary album of the year categories for his hit song and album "Live The Gift." Southern gospel patriarch Bill Gaither received eight nominations, as did Verity Records' Fred Hammond, Cindy Morgan, Kirk Franklin, Jaci Velasquez, Jonathan Pierce, Point Of Grace, the late Rick Mills, Newsboys, and Kathy Troccoli also netted multiple nominations.



DC TALK

Historically dominated by well-established artists, the Dove nominations reflect an infusion of new blood and fresh faces this year.

Avolon, last year's winner in the best new artist category, scored six nominations, as did Gotee newcomer Jennifer Knapp, whose recognition included nods in the female vocalist, new artist, song of the year, and rock album categories. The Insyderz garnered four nominations, with Delirious? and Burlap To Cashmere receiving three each.

Among the other up-and-coming talents to receive Dove nominations

(Continued on page 83)

Charles Brown, 76, Dies

BY CHRIS MORRIS

LOS ANGELES—Veteran R&B singer Ruffi Brown, who knew pianist/vocalist Charles Brown to whom she is unrelated) as a friend and colleague for 50 years, says the late musician's impact on other performers was all-pervasive.

"I think everybody has gotten some things from Charles Brown musically," she says. "A lot of people come to mind. Ray Charles comes to mind. Nat Cole comes to mind. Little Jimmy Scott... Every musician that calls themselves a musician or that deals with anything that deals with the heart, they got something that comes from Charles."

But an anecdote she relates indicates that Brown viewed the effect his music had on people's hearts as the most important thing he left

behind. "I was talking to Danny Caron, who played guitar with him for a long time in the later years," she says. "He said that one time he and Charles were talking, and he asked Charles, 'What would you want to be remembered by?' And Charles said, 'I just want people to say that my music made people fall in love.'"

Brown died Jan. 21 in Oakland, Calif., at the age of 76. The cause of death was listed as congestive heart failure. In December, a host of superstars had mounted a benefit concert at San Francisco's Grand American Music Hall for Brown, who had suffered from numerous health problems in recent years; among the participants were Bonnie Raitt (who was instrumental in reigniting his career a

(Continued on page 85)



BROWN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Rick Frolo is promoted to senior VP of sales at Atlantic Records in New York. He was VP of sales.

Steve Schnur is named VP of A&R at Capitol Records in Los Angeles. He was VP of A&R at Arista/Austin.

Felicia Swerling is named VP of pop promotion and Ruth Anne Taylor is promoted to VP of legal and business affairs at Warner Bros. Records in Burbank, Calif. They were, respectively, national director of pop promotion at Epic Records and associate general counsel of legal and business affairs.

Sony Music Special Products in New York names Jed Coreenthal director of sales and marketing. He was associate director at Columbia



FROLO



SCHNUR



SWERLING



TAYLOR

Product Marketing.

Wendy Higgs is promoted to A&R manager at Outpost Records in Los Angeles. She was an assistant.

Freddie Records in San Antonio appoints Luis Silva national director of marketing/A&R. He was director of promotion/A&R, Southwest, at Sony Discos.

PUBLISHERS. Glenn E. Herman is

named director of online communications/Webmaster at BMI in New York. He was E-commerce manager at Cox Enterprises.

RELATED FILMS. Warner Bros. Publications in Miami promotes Andrea Nelson to VP of marketing. She was VP of consumer marketing, Atlantic and Southern

TCI Music in New York names

Seth A. Schacher VP of business development. He was director of business development at Viacom Interactive Services.

Helene S. Runtagh is promoted to executive VP at Universal Studios in Universal City, Calif. She was senior VP.

Terry Bochnaty is named VP of sales and marketing at Kandoo Films in Sherman Oaks, Calif. He was executive director of sales and

marketing at Premiere House. Manatt, Phelps & Phillips, LLP, in Los Angeles promotes Dan M. Forman, Seth A. Gold, Daniel B. Hayes, and Steven J. Plinio to partners. They were associates at the firm.

Matthew Marcus is appointed director of media relations, West Coast, at USA Network in Los Angeles. He was an account executive at Rachel McCullister & Associates.

Aaliyah • John Adams • King Sunny Ade • Tori Amos • The Associates • Barenaked Ladies • Bela Fleck & The Flecktones • Björk • Tchad Blake • Brandy • Jackson Browne
 Budra Rhymes • Beth Nielsen Chapman • Clannad • Eric Clapton • Beverly Crawford • O'Landa Draper • George Duke • Steve Earle • El Tri • Cesar's Evora • Frisign Theatre • Mitchell Froom
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 Jimmy Page & Robert Plant • Kenny Wayne Shepherd Band • Gidon Kremer • Jennifer Lamore • Michel Legrand • Kronos Quartet • Madonna • Mana • David McLees • Mel Brooks & Carl Reiner • Metallica
 Patrick Milligan • Bob Minitzer • Alanis Morissette • Pat Metheny Group • Rinslin' Jack Elliott • Randy Striggs • Shropshire None The Rother • Lou Reed • Steve Reich • The Wilkinsons • Travis Tritt
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- Best Country Collaboration With Vocals
"My Kind of Woman/My Kind of Man"
- Best Country Instrumental Performance
"A Soldier's Joy" (Reprise Records)
- Best Country Song
"If You Ever Have Forever In Mind"
- Best Instrumental Arrangement Accompanying Vocals
"Breath of Heaven (Mary's Song)"
- Best Engineered Album, Non-Classical
"Breath of Heaven"

The Mavericks (1)

- Best Country Performance
By A Duo or Group With Vocals
"Dance The Night Away"

Reba McEntire (1)

- Best Country Collaboration With Vocals
"If You See Him/If You See Her"

Lee Ann Womack (1)

- Best Female Country Vocal Performance
"A Little Part Little Rock"

Trisha Yearwood (3)

- Best Female Country Vocal Performance
"There Goes My Baby"
- Best Country Collaboration With Vocals
"Where Your Road Leads"
- Best Country Album
"Where Your Road Leads"
(Tony Brown & Trisha Yearwood, Producers)

The Apostle Soundtrack (1)

- Best Southern, Country, or Bluegrass Gospel Album
"The Apostle" - Music From & Inspired By The Motion Picture
(Rising Tide (MCA))

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Artists & Music

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Can 'Hedwig' Capture Rock Fans?

Atlantic Has High Hopes For Raucous Off-Broadway Cast Recording

BY LARRY FLICK

NEW YORK—With the original cast recording of Off-Broadway's *Hedwig & The Angry Inch*, due in U.S. stores Feb. 9, Atlantic Records is aiming to finally bridge the gap between the rock world and the musical theater community.

Although attempts to link the disparate worlds have been made in recent years with the hotly touted Broadway soundtracks to *Rent* (DressWorks) and *Tummy* (RCA Victor), neither lived up to crossover expectations, despite respectable sales. To that end, how can an album supporting a smaller stage piece possibly attract the public at large?

"Simply put, this is a solid, credible rock'n'roll record," says Vicci Germaise, senior VP of marketing at Atlantic. "This isn't rock by way of *Sondheim* or *Gertrude*. This is music that people who never go to the theater can easily connect with. You don't have to experience the show to fall in love with these songs—though that certainly enhances the listening experience."

"Hedwig & The Angry Inch," which opened Feb. 14, 1998, at New York's Jane Street Theater, tells the fictional tale of Hansel Schmidt, whose botched sex-change operation in 1988 in his native East Berlin transformed him into Hedwig—a fledgling rock queen whose talent never quite supersedes her endless run of bad luck.

The brainchild of actor/writer John Cameron Mitchell (who plays Hedwig) and musician/composer Stephen Trask, Hedwig's story unfolds during a rat-hole club gig with her band, the Angry Inch (aka Trask's real-life quartet, Chester). It's an ambitious, often-revelatory theatrical piece that juxtaposes a string of tragicomic monologues against what some college and mod-



HEDWIG & THE ANGRY INCH

ern rock radio programmers are calling "kick-ass" and "downright exciting" rock tunes.

"We initially had some doubts about whether we'd be interested in such a project," says Anita Johns, assistant music director at WTGE Baton Rouge, La. "It seemed a little

too out-there for us at first. But this record is undeniable. We're going with one of the guitar-heavy uptempo cuts, 'Tear Me Down,' but I can hear some of the slower songs doing well at pop radio."

Katy Jackson, assistant music director at WZNR Rochester, N.Y., agrees. "I haven't heard songs as good as these in a very long time," she says. "There's a lot of commercial potential here, if the label can be creative in marketing it."

Germaise acknowledges that the label will have to be "a little crafty" about bringing *"Hedwig & The Angry Inch"* to the mainstream.

"We're developing the theatrical birth of this project," she says. *(Continued on page 19)*

Elementree's Orgy Hits With '80s Cover

BY CARLA HAY

NEW YORK—Industrial synth music is on the rise with Orgy, a Los Angeles-based band signed to



ORGY

Korn's Elementree label. The group's debut album, *"Candyass"* (Elementree/Reprise/Warner Bros.), has been steadily climbing The Billboard 200, achieving Heat-

seeker Impact status with its ascent to No. 93 in the Jan. 30 issue of Billboard. This issue, it stands at No. 86.

Observers credit much of the album's newfound success to Orgy's version of "Blue Monday," which has been a hit

at modern rock radio.

"Blue Monday" was originally recorded by '80s British electronic/dance group New Order. But the fact that Orgy's first hit is a cover

(Continued on page 84)

Doolittle's Bottle Rockets Spark Interest On The Road

BY DYLAN SIEGLER

NEW YORK—Country rock outfit the Bottle Rockets are living Hillel Nelson's "On The Road Again." After a disenchanting trip down the major-label highway, they're insist-



THE BOTTLE ROCKETS

ing that the world keep turnin' their way—and their way, of course, is on the road again.

"We were sitting around for a long time, and we got cabin fever," says drummer Mark Ortmann.

Front man Brian Henneman adds, "After some time off, we said, 'Oh, piss on this' and got back on the road."

It was fun, just like the old days, four guys in a hotel room."

The group was dropped by TAG/Atlantic after releasing its 1996 album, *"24 Hours A Day,"* which has sold 16,000 units, according to SoundScan. The act recently hooked up with Austin, Texas-based Doolittle Records, which released the Rockets' *"Leftovers,"* set in November.

"Leftovers," according to the band, was intended to bridge the gap of more than two years between the last studio album and a new release planned for this spring on Doolittle.

"We just wanted something out there in the meantime," says Ortmann.

Henneman says that "24 Hours" was meant to be geared toward radio. He says some of the tracks recorded—the "leftovers"—didn't fit into that plan.

"There was some great material



from the last recording session that the band wanted to put out," says Jay Woods, VP of sales and marketing at Doolittle. "So we decided to use it as a setup piece, competitively priced, and we've had great success getting it into the market and selling it through."

"Leftovers," which carries a suggested list of \$5.98, includes the

humorous rockabilly ditty "Coffee Monkey," the dirt-jacked roadhouse number "Dinner Train To Dutchtown," and the classic "Get Down River," which is also featured on the Smithsonian Folkways collection "River of Song: A Musical Journey Down The Mississippi" (Billboard, Dec. 5, 1998). The band, published by Seven Shades Music/Koog Town Music/Shakey Bean Music (BMI), appears in the PBS series of the same name and played in the series' recent launch concert.

"My Own Cadillac" is the Peltus, Mo.-based band's homage to automobiles. "Cars are an American subject," chuckles Ortmann. "Even Chuck Berry did it."

The Bottle Rockets' success so far is due in no small part to the loyal audiences they've earned on tour.

"When you have a band that tours

(Continued on page 84)

Hedwig
AND THE ANGRY INCH
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Artists & Music

Tina Arena Targets U.S. With 'Deep'

1st Single From Epic Album Was Written By Diane Warren

BY CHARLES KAPLAN BOULEY II LOS ANGELES—Tina Arena. Know the name? If you're not from Australia, you may not. But Epic Records is out to change that with her second U.S. album, "In Deep," due in stores March 11.

With the Diane Warren-penned single, "If I Was A River," which goes to AC radio on Tuesday (2), the label is beginning an extensive marketing campaign for an artist who has drawn several comparisons to fellow Sony vocalist Celine Dion.

"Having worked on some of the earlier Celine Dion records, I can see a parallel," says Steve Einzig, VP of marketing, West Coast, at Epic. "Dion is an artist who was massively successful in France and Canada but initially only sold 270,000 records in this country. Tina is a quadruple-platinum artist in Australia who sold 130,000-plus records of her last release, 'Don't Ask' [in the U.S.]. We had to build upon Dion's former success the same way we now have with Tina."

Already out for a year in her

native Australia on Sony, "In Deep" has yielded four international hit singles. She's now ready to generate similar success here—or is she?

"I don't need America to be fed!" Arena says with a laugh. "Seriously, I knew up waiting, for the American dream; I just did it in Australia. From the age of 3, literally, America was a place I wanted to come and work in."

And work she will. Arena—who is managed by Ralph Carr—will spend the next two months visiting radio stations and retailers around the U.S., while simultaneously hitting the talk-show circuit. A string of appearances is pending confirmation within the next two weeks.

"In Deep" is a 12-song collection of AC- and top 40-ready material. In addition to Warren, Arena has teamed with longtime

collaborator Dave Tyson, as well as producers/arrangers like Atlanta's Afanasieff (Dion, Mariah Carey). Among the set's more interesting participants is Mick Jones of Foreigner, who helmed five tracks. In fact, Arena has covered that band's signature song, "I Want to Know What Love Is."

"The idea to cover 'I Want to Know What Love Is' came about two-thirds through the recording process for the other tracks," Jones recalls. "I've never sug-

(Continued on next page)



An Angeles World. Hollywood Records act Nobody's Angel recently topped an appearance on ABC-TV's "Boy Meets World." The act has gotten top 40 radio play with the single "Let's Get Together," taken from the soundtrack to "The Parent Trap." The group is completing a full-length set due this spring. Pictured, from left, are group member Sarah Smith, actor Rider Strong, group members Ali Navarro and Amy Sue Hardy, artist Ben Savage, and group member Stacy Harper.

SFX Partners With Sharon Osbourne For Label Start-Up; Wind-Up Parts With Clark

IT'S SFX'S WORLD, WE JUST LIVE IN IT: SFX has purchased 50% of Sharon Osbourne Management and has joined with the manager to co-fund a label, which will help her.

Additionally, SFX has secured the rights to present the tremendously popular Ozfest for the next five years. Through SFX-owned PACE Concerts, the company had presented Ozfest for the past two years. SFX is promoting the Black Sabbath reunion tour, which features Osbourne's husband and one of her management clients, Ozzy Osbourne.

SFX executives would not comment on the deal or the company's entry into the record label business. However, it's interesting that SFX chose to align itself with a start-up operation instead of investing in an already established entity—as it has when purchasing concert promotion companies—or going with any of the former major-label execs who are now launching new independent ventures.

For Osbourne, the partnership means an opportunity to expand her management company, which will be renamed, she says, as well as enter the record business. In addition to Ozzy, Osbourne manages Roadrunner act Coal Chamber. She would not disclose SFX's financial investment in her company.

The deal, which closed Jan. 8, is so new that Osbourne says many of the details are still being worked out, but adds, "It means that I will be out there looking to take on new artists to manage. I don't want to go into any specific area; we're just out there looking for anything that takes our interest."

In terms of the record label, Osbourne says, "We don't want to limit ourselves to any genre, but put it this way: I'm not going to go into the urban market. But I'm also not going to limit myself to saying 'I'm only looking for harder-edged bands.' We will staff up both the management company and record label as the two entities develop.

Osbourne had been wanting to start a label "for a long time, and I couldn't do it without SFX's resources," she says. "Now we have a huge purse to go out there and sign and compete and make a company. We're going to be a boutique label." She adds that artists signed to the label will have all of SFX's other resources, which are piling up by the minute, at their disposal. No need to question who will promote their tours.

In terms of this year's Ozfest, Osbourne says that the Red Hot Chili Peppers and Guns N'

Roses are "on the list" of bands she's interested in, but that "nothing is confirmed yet."

NO SURPRISE: Wind-Up Records has ended its short-lived affiliation with dick clark productions to release a catalog line using Clark's name and the "American Bandstand" (AB) logo.

The venture, spawned last winter (Billboard, Feb. 14, 1998), ended when Wind-Up decided to focus solely on developing artists. No albums had come out under the new partnership.

Additionally, Wind-Up has shuttered its Surefire imprint, which handled veteran acts like Teddy Pendergrass and Dr. John. John's live album was a one-off project; however, Pendergrass is now left without a deal.

"All our energies are behind the five artists we've signed to Wind-Up," says label president Steve Lerner. "We're a rock label; we're not doing urban or country. With the success we accomplished so quickly [with Creed], we wanted to go into the rock/pop label. We're getting out of the established-artist business and AB business."

Francis La Maina, president/COO of dick clark productions, confirms the split. "We still have intentions of developing our own label," La Maina says, although he would not comment on whether the company was in discussions with potential new partners. "Our goals are no different than they were with Wind-Up. American Bandstand is very much alive in terms of its development. The activities of Wind-Up took them in a different direction. We wished each other well."

STUFF: Phil Costello, senior VP of promotion and marketing at Capitol Records, left the label Jan. 28 to start a new label, which he will head with the Metropolitan Entertainment for management. The artist will appear next in the Broadway revival of "Sweet Charity" this spring. • Jim Merlis, formerly director of publicity at Geffen, has started Big House Media, an independent publicity company. • Rick. Clients include Rufus Wainwright. Merlis can be reached at 212-463-0666, ext. 12. • KMFDM has broken up. The band's final Wax Trax!/TVTt band, "Adios," will be released this spring.

Reprise Looks To Cut Wilco's 'Teeth' On A Larger Audience

BY CARLA HAY

NEW YORK—Wilco's folk- and country-influenced rock sound has garnered cult status for the band. But with the March 9 release of the group's "Summer Teeth" album,



Reprise Records hopes to take Wilco to a level of even wider acceptance.

Wilco lead singer/guitarist Jeff Tweedy says, "I have no idea how people are going to react to the new album. I certainly care, because making music is my livelihood. But

after I make a record, that's the last thing I feel like thinking about: whether or not the new album will sell more than the last one."

Reprise/Warner Bros. VP of artist development/creative marketing (U.S.) Gary Briggs says, "In fact Wilco's fan base somewhere in the neighborhood of 200,000 people. To go beyond that, I really see the album happening at radio. We're going to take the first single, 'Can't Stand It,' to triple-A on Feb. 15. We're planning on taking the song to modern and album rock radio on March 5."

Although "Can't Stand It" has an uptempo, rollicking feel, "Summer Teeth," Wilco's third Reprise album, has a decidedly more mellow sound than its predecessor, the critically acclaimed 1996 double album "Being There."

(Continued on page 21)

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TINA ARENA TARGETS U.S. WITH 'DEEP'

(Continued from previous page)

gested or given my blessing to anyone before to record that particular song for many reasons. It's not an easy song to go to cover. After we ran through it a couple of times, I realized that this was that moment."

That moment turned into something special, thanks to the help of other Foreigner members.

"Lou [Gramm] did background vocals; Jeff [Jacobs] did keyboards. It was quite spiritual really, has an intensity and takes her craft very seriously."

Such enthusiasm is shared by the Epic execs working "In Deep."

"I already have her going to many markets in this country, working with retail and radio," says Epic executive VP Rick Bisciglia. "We're going for [airplay at] AC formats two weeks before top 40. To go everywhere at the same time is not neces-

sary with this record; it can build on many levels."

Building gradually has been key in the development of the album. It started last summer with her duet with Marc Anthony, "I Want To Spend My Lifetime Loving You," from the soundtrack to "The Wedding Singer."

"It's been a pleasure to watch this artist evolve," says Andrew Jaye, music director of top 40 station WEDW Key West, Fla. "She has amazing stage presence."

Epic president Phil Anthony agrees. "In Deep" shows Tina's growth as a singer and writer. She's poised for a major breakthrough in the U.S. to match her international success."

Dennis Handlin, chairman/CEO of Epic in Australia, concurs—particularly when it comes to the potential of "If I Was A River."

"Tina always wanted to crack

the U.S. market, and we've been supportive. It took a while to find the right song, and [Sony Music Entertainment chairman/CEO] Tommy Mottola found this. He's enthusiastic about it, and he got very personally involved in this record—working on the mixes, getting the song right."

While the powers-that-be line up to support the project, Arena is quick to focus on what's important to her—namely, the music.

"I did 'If I Was A River' because of the sensibility of the song," she says. "It says, 'I will go to any length for you; just let me share and be there.' In a sense it's true of my character. As a child and

young adult, because of my popularity as an artist, I always felt I intimidated the opposite sex. It became a problem for me because all I ever wanted to do was to connect and make them realize that the public and personal life is different. I wanted to open my heart up and say, 'Come on, come on the journey, don't be afraid.'"

That positive message and attitude permeates the rest of the album's cuts as well.

"When I sit down to write a record, I'm not incredibly specific with myself as to the subject matter of the song," Arena says. "I don't sit down and say the objective is to write about

empowerment or vulnerability. I tend to write about what I'm going through at the time, to document my feelings. With this album, I was trying to understand where relationships actually fit into my life."

Booked by William Morris in the U.S. and Frontier Touring abroad, Arena has now had a year to tour and support this record outside of this country. It has been a learning process.

"I've watched 'In Deep' evolve," she says. "I'm not going say it's an absolute masterpiece or that it's going to change the face of music. But it needs to be. Music careers, life... they're supposed to be fun.

Foreigner Reunion Re-energizes Jones

LOS ANGELES—With the release of Tina Arena's "In Deep," Foreigner guitarist, writer, producer Mick Jones is back in the music business. Not that he ever really left. But it's that project that has sent Jones back to the studio.

"During the mid-'90s, I lost interest in music in general," he says. "I went through a very 'blah' phase, and I think music did as well. Looking back, I feel working with Tina started me thinking about what I was doing as well. I thought a lot about the journey she was on, and it reminded me about the energy, the vitality, the things that got me into music in the first place. It rekindled my interest."

That interest was further influenced by the mini-Foreigners reunion that Arena's cover of "I Want To Know What Love Is" triggered. However, shortly after completing her project, fate threw Jones and Foreigner, a curve.

"Our lead singer, Lou Gramm, came down with a brain tumor," Jones says. "It was dire days for a while. It was pretty wild. Fortunately, he came through it amazingly well and is back to his old self, singing better than ever."

According to Jones, he and Gramm had their "little problems" over the past 10 years. Even when they reunited several years ago, they weren't completely focused.

"Watching Lou's journey put things in clearer perspective. It brought the entire band back together, and certainly Lou and I are much closer than we've ever been."

Jones and Gramm are now focusing on a new Foreigner album with other band members Jeff Jacoby (keyboards), Bruce Turgon (bass), and Bryan Tichy (percussion). The new album is already two-thirds written, and Jones anticipates it will be finished for an early-summer release. The group is now signed to BMG International for Europe but has not yet secured a U.S. label home.

Recently, Jones has been temporarily sidetracked. He recently completed songs for the soundtrack to "Still Crazy," a British film that chronicles the misadventures of a successful '70s rock band that reunites in the '90s (see review, page 26). The film is something that Jones calls "an odd parallel. It's quite amusing."

Amusing, indeed. His work on the soundtrack, including the cut "And The Flame Still Burns," was nominated for a Golden Globe Award this year, prior to the U.S. debut of the film Jan. 18.

Despite the excitement of the film, Jones is most interested in the reunion of Foreigner.

"It's been a long time since I've been so excited about what we're doing," he says. "I jokingly said to Lou, 'You know, you're sounding better than ever before,' and he looked at me with a droll expression and said, 'Well, you know Mick, there's a bit more room up there now for things to reverberate.'"

"Maybe we are 'still crazy,' like the movie says, to want to be doing this after all these years. But it's an insanity I welcome."

CHARLES KAREL BOULET/11

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Jah Wobble Explores 'Deep' Celtic Sounds On Paras Group's 'Poets'

BY JIM BESSMAN

NEW YORK—British bassist/composer Jah Wobble is so prolific that he created his own label, 30 Hertz Records, to put out his many varied recording projects.

Now Paras Group International, the Burbank, Calif.-based company that is distributing Wobble product through Rykodisc, is following its initial Wobble release, "Umbra Sumus"—which came out domestically last August—with "The Celtic Poets," which comes out March 12 in the U.S. following its Jan. 19 release in many other territories.

Actually, "The Celtic Poets" was Wobble's first of five 30 Hertz releases; it came out in the U.K. in 1997. The album, which contains music composed by the one-time Public Image Ltd. bassist—sometimes to accompany poetry by the likes of Shane MacGowan and Brendan Kennelly—was followed by a mass, "Requiem," a modernist effort, "The Light Programme"; "Umbra Sumus"; and the Chinese-inflected "The Five-Tongued Dragon," which was commissioned by the Liverpool Symphony Orchestra and features the orchestra with Chinese *ku-cheng* harpist Zi Lan Liao. Wobble's wife.

A sixth Wobble title on 30 Hertz, tentatively titled "Pulsar," is due this spring in the U.K. and the composer says its "heavy trancer" in nature. The company's name, incidentally, refers to a bass frequency that "is about as low as you get before a signal breaks up completely," Wobble says.

"I started it because I wanted to start releasing more than one album a year," adds Wobble, whose most recent U.S. release was "Heaven And Earth," issued by Island in 1996. "Major labels see that as competing against yourself, but I write a lot and have faith in my work. And for an artist like me, who's a bit of a maverick, a major-label [situation] is a little bit inefficient."

Island, says Wobble, had wanted a sequel to his successful 1994 album, "Take Me To God," when he made "The Celtic Poets." The more recently recorded "Umbra Sumus," he notes, essentially became that sequel in its sense of spirituality and "play of shadows." That album's title, in fact, is Latin for "we are summer's shadow," says Wobble. "Major labels see that as competing against yourself, but I write a lot and have faith in my work. And for an artist like me, who's a bit of a maverick, a major-label [situation] is a little bit inefficient."

"The Celtic Poets," as the title suggests, explores Celtic concepts.

"A lot of Celtic music that I've heard tends to be too loose and 'I light, folkie side,'" says Wobble. "I wanted to convey something in the idiom that I would call Celtic that's very heavy and unapologetically deep—very bass and drums and not too light and 'diddle-diddle-dee-dee' in a clichéd fiddle approach."

Wobble's "very rooty, direct, and raw" musical backing used "irregular rhythm" patterns and loops, keyboards, bells, pipes, sitar, reeds, horns, ku-cheng, and Japanese *shakuhachi* flute.

"I think of it as primitive music but very sophisticated," he says.

The poetry is primarily recited by the Dubliners' Ronnie Drew. Wobble enlisted him after the two shared a poetry bill in which Drew performed MacGowan's "The Dunes"—which is the album's opening cut.

"I particularly like that track, which is about the Irish potato famine," says Delphine Blue, an art personality at the listener-sponsored station WBAI New York. "But I love all his albums. He takes all of these different sounds—bagpipes, Indian music, dub—which seems strange when you say it. But when you listen, it's not at all like the verbal description and sounds incredibly."

Paras Group sent "The Celtic Poets" to college and public radio stations right after Christmas.

"Umbra Sumus" is still getting a lot of play, but this is something that's completely different, notes Paras president Jim Snowden. "So we won't be stepping on its toes."

Snowden says that besides traditional music retail, Paras will market "The Celtic Poets" to regular Celtic and "nontraditional Celtic" specialty outlets.

"But the broader stroke of this

whole thing is what we're doing with 30 Hertz," he notes. "The beauty of Wobble is that he's a diverse musical genius. We came out with 'Umbra Sumus' first because it's a little more accessible. And if people get hooked into it, the rest of the titles will follow suit more easily and people will look forward to seeing something new from Wobble and how different it is. He's burping these things out faster than you can keep up, is what it boils down to, and our goal is to build up his name and catalog and label."

Snowden hopes that Wobble will tour, perhaps in the spring, with his band, the Invaders Of The Heart. Yet Wobble is also a visiting fellow at Goldsmith's University in London, and he wants to write a book.

"Increasingly I think the music is the marketing," says Wobble. "I'm thinking in terms of selling loads of

records next week. The main thing is to enjoy doing it: It's almost a "professional amateur" approach."

Wobble is a karate enthusiast who refers to the martial arts in discussing music.

"Just doing it is the joy," he says. "And also like the martial arts, I want to get it out there—with respect—and not start panicking and getting frightened about success. Because the whole [music] business is in very bad shape anyway, and now's the time for smaller companies to be able to relax and take a few chances. And I think there's going to be more professional amateurs like me—for whom the joy is making the music and who believe in the music but don't need to sell 50 million records to boost their self-esteem. And with the new technology, it's possible to put stuff together quite cheaply and quickly."

amusement business

TOP 10 CONCERT CROSSOVER

ARTISTS*	Venue	Date†	Gross (est.)	Attendance (est.)	Presenter
BLACK SABBATH PANTERA INCUBUS	Roanoke Arena Roanoke, Va.	Jan. 18	\$79,870 (\$15,641)	17,362 seated	Delmar/Stellar Enterprises Jan. 18
BLACK SABBATH PANTERA INCUBUS	Alamodome San Antonio	Jan. 22	\$71,900 \$4,500/\$14,500	21,340 seated	Delmar/Stellar Enterprises PNC Concerts
BLACK SABBATH PANTERA INCUBUS	Roanoke Arena Roanoke, Va.	Jan. 24	\$70,885 \$4,500	17,424 seated	Delmar/Stellar Enterprises PNC Concerts
BILL GATHER & FRIENDS	Lakeland Center Lakeland, Fla.	Jan. 22-23	\$173,340 (\$14,511/\$10)	27,800 23,000 two shows	Primer Prods.
DEPTHE WIDE STANDING WEDDING	American Idol Arena Phoenix	Dec. 14	\$109,186 \$10,000	8,990 10,041	Big Sky Presents
THE PEOPLE'S CELEBRATION JAY-Z THE KISS THE JAGGED PANTY THE AMERICAN WHOLE THE DEERHUNTERS THE PAPER THE KISS & THE BONES	Target Center Minneapolis	Jan. 16	\$104,475 \$10,000/\$12,750 \$5,750	13,890 seated	in-house concert entertainment
VINCE GIULI	Northridge Arena Northridge, Pa.	Dec. 18	\$155,900 \$20	5,660 5,175	New York Entertainment
JERRY WILLIAMS	Van Andel Arena Grand Rapids, Mich.	Dec. 15	\$110,813 \$10,515/\$25,500	4,021 11,823	Collier Book of Michigan Book Prods.
B.B. KING BOBBY BLUE BLOND	For Thelma Detroit	Jan. 17	\$118,500 \$10,515/\$27,500	4,185 4,750	Bossa Reg Prods.
B.B. KING BOBBY BLUE BLOND	New Jersey Performing Arts Center Newark, N.J.	Jan. 16	\$106,362 \$4,515/\$21	2,858 seated	Metropolitan Entertainment Group

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CAN OFF-BROADWAY'S 'HEDWIG' CAPTURE ROCK FANS?

(Continued from page 13)

adding that the label will be officially soliciting radio airplay with either "Tear Me Down" or the Beatie-esque ballad "Wicked Little Town" in early February. "It's death to mention theater to pop radio. We're focusing largely on the viability of the songs, and we're expecting press just on the record that we can hang its hat on. So far, the quotes are astounding."

Shortly before the soundtrack is released, a national touring company of "Hedwig & The Angry Inch" will set out. Gershwine believes this will help trigger consumer attention in middle America.

"We're also doing a lot of gay marketing efforts," she says, noting that the label is hosting kickoff parties for the album around Valentine's Day in clubs in 15-20 cities. The parties will include Hedwig look-alike contests.

The label has also produced a premium booklet for indie retailers with a full synopsis of the show.

"In terms of retail, this is a true grass-roots effort," Gershwine says.

So far, those retailers are embracing the label's efforts.

"It's to our benefit to support a project like this," says Marlon Croston, manager of Record Kitchen, an indie outlet in San Francisco. "It's a chance for little guys like us to prove that we can crank a major project like this—and not have the credit yanked away from us once it's a hit. Atlantic has been pretty solid in coor-

inating with us, and it's a pleasure to be involved with such a high-quality record. I think it has tremendous potential, if the label sticks with it for the long haul."

The label is committed to being in the Hedwig business for at least the next year. A soundtrack to the film version of the show (due next year via Fine Line Cinema) is already in the works. Also, the label is eyeing the possibility of a Hedwig concert tour with Mitchell and Chouter.

While the label is waiting before shooting a videoclip, Mitchell and Trask are working on a shortform movie piece that they describe as a mock version of VH1's "Behind The Music," with footage from the show and behind-the-scenes music clips and interviews. It should be finished by the end of February. A broadcast partner is still to be determined.

All of this activity sits well with Mitchell and Trask, who admit to being pleased but mildly surprised by the response to "Hedwig & The Angry Inch"—which has drawn ardent praise from traditional theatergoers and rock fans alike. The show has also attracted celebrities like Mick Jagger, David Bowie, and Madonna, who's seen it several times.

"We knew we were on to something special as we were putting [the show] together, but there was no predicting the level of excitement it's generated," says Trask.

The show was initially developed as part of a female-impersonation revue at New York's famed Squeezbox nightclub, where Mitchell first bowed as Hedwig in 1994.

"We were originally going to assemble a wide range of characters, but Hedwig took over," says Mitchell. Adds Trask, "Ultimately, she proved to be far too compelling. And people had such an intense, incred-

ble response to her. We just started writing and writing until we had her entire life mapped out."

And now that Hedwig has taken a larger-than-life shape, Mitchell and Trask are working to keep this project flourishing while also exploring new avenues. Mitchell has left the show (which continues its open-ended run) to focus on crafting its film version.

"The movie will be quite differ-

ent," he says. "It'll be Hedwig on tour."

Meanwhile, Trask is considering composing another stage piece, while "focusing on establishing an identity for Cheater," with whom he's recording an EP to shop for a label deal.

"I've loved this experience," he says, "but it's affirmed my need and desire to be a full-time rock musician for a while."

CHORAL CONDUCTOR ROBERT SHAW DIES

(Continued from page 6)

East that included an episcopal set of sacred concerts in Russia.

After serving as George Szell's assistant with the Cleveland Orchestra for 11 years, Shaw became music director of the Atlanta Symphony Orchestra and Chorus in 1967. In a 21-year tenure, he turned the provincial-sounding Atlanta Symphony into a concert and recording ensemble of national note.

The milestones in Shaw's recording career started early, with his 1946 "Christmas Hymns & Carols" LP earning RCA its first classically oriented gold record. Yet along with the hundreds of singers that Shaw instructed and inspired in the U.S. and Europe, it's his Telarc catalog that best reflects his legacy.

Shaw won the bulk of his 14 Grammy Awards via his work for Telarc,

and he garnered another nomination this year for a Telarc disc of Barber's "Prayers Of Kierkegaard," Vaughan Williams' "Dona Nobis Pacem," and Bartók's "Cantata Profana"—the latter a piece that Shaw premiered in 1952 at Carnegie Hall.

Shaw made his final recording last fall in Atlanta with Dvorák's Slavic Mass; the album is currently scheduled for release by Telarc in October. Just before his death, Shaw had been making plans to record his English translation of Brahms' "A German Requiem."

Shaw is survived by a sister and a brother, as well as a daughter, two sons, and a stepson. His wife, Caroline, passed away in 1995; they were married for 22 years.

In his Billboard interview, Shaw reflected on his belief in the consol-

ing power of great works of art, such as Bach's B Minor Mass.

"My religious convictions have moved from what I inherited in a family of clergymen to something like agnosticism to my current 'O thou art, whoever thou art' point of view," he said.

"But regardless of your belief, Bach so enables the limitations of the Christian text in the B Minor Mass that it has meaning for all mankind. In his hands, it is a universal allegory of human existence, in all its pain and promise. I feel that more each time I study the piece. There's something in it that is so beautiful and healthy—and that isn't something that most people get a lot of in their lives, whether at work, on the subway, or on TV."

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Artists & Music

Citizen King Stretches
Out on WB's 'Mobile'

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Living in the entertainment way station of Milwaukee, the five members of Citizen King have heard what amounts to an endless convey of music as it makes its way from one coast to the other.

"Everything comes through here," says singer/bassist Matt Sims. "The stuff from the New York underground scene comes through Milwaukee before it goes West, and vice versa. And people are a little less biased here because we are in the Midwest."

"Mobile Estates," the band's Warner Bros. debut, due March 9, is



CITIZEN KING

a fitting blend of hip-hop, rock, and fresh melodies; its songs are laden with samples and immediately danceable beats. The album was produced by Eric Valentine—of Smash Mouth and Third Eye Blind fame—at Citizen King's own studio in the basement of an abandoned warehouse, and it packs almost as much attitude as it does music.

As Sims puts it, "Whatever anyone does in Milwaukee has to be pretty good to get heard."

The first single, "Better Days (And The Bottom Drops Out)," went to modern rock, college, and triple-A stations Jan. 26; a few stations, including WKQT (Q101) Chicago and KUTV Denver, picked it up early.

Mary Shuminas, Q101 music director/assistant PD, says the station got a head start because there's already some recognition of Citizen King among listeners into the local music scene.

"The band is semi-local for us, so there is interest in the area," she says. "The song is fresh-sounding and kind of reminiscent of Beck; that seems to do well for us."

"Overall our amalgamation is like a big casserole," Sims says. "There's a potato guy, a beans guy, a corn guy, a meat guy." In keeping with the culinary theme, Sims jokes that the best thing about being on a major label is the food.

"When we went out to L.A., [Warner Bros. A&R exec] Geoffrey Weigel took us out for the best steak we've ever had and the best rock sessioning."

On a serious note, Sims credits the deal with not infringing on Citizen King's artistic freedom.

"We were afraid about signing to a major label about all the horror stories you hear," he says. "But they've

(Continued on next page)

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLOK

THE TRUTH COMES OUT. With his fine homemade disc, "The Truth Is," Mark Weigel earnestly merges twangy country with introspective pop/folk—a stylistic blend that's offset by an unflinching lyrical view into his life as a gay man.

A closer examination of tunes like the single-worthy "When I See You Say," Weigel's relaxed acoustic and electric guitar interplay, and the uptempo, rock-edged "Struggle For Love" will trigger accurate comparisons to the early recordings of James Taylor and Jackson Browne. Weigel's rich baritone has a similarly smooth, cool quality that occasionally breaks with subtle emotion, while his words are often vivid and evocative without overstatement.

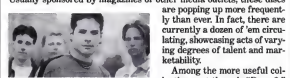
At a time when too much queer music risks taking itself far too seriously to invite mainstream listeners, Weigel deftly crafts songs that honor the gay experience without shutting anyone else out—as best evidenced in the delicate, romantic "I Confess."

Weigel is gaining recognition on the singer/songwriter circuit, as well as with the National Assn. of Campus Activities, which brings performers to college campuses across the U.S.

Although Weigel will likely continue to explore his life as an out-gay man in his songs, he's mildly apprehensive about being typecast as solely a voice for that community. "Yeah, I'm gay—and to not express that in my music would be actively repressing myself and my creativity. But I'm also a son, a Minnesotan, a hearing member of the deaf community, a partner in a relationship—all of those experiences are expressed in my songs."

For further info, contact 805-452-7817.

IN DEEP: These days, one of the more efficient and effective vehicles of exposure for unsigned artists is a regional multi-set compilation. Usually sponsored by magazines or other media outlets, these discs



RADIOSTAR

are popping up more frequently than ever. In fact, there are currently a dozen of 'em circulating, showcasing acts of varying degrees of talent and marketability.

Among the more useful collections out there is "Deep 3," the third in a series from Deep South, an indie label/management company based in Raleigh, N.C.

"Deep 3" showcases 19 local acts, many of which are worth a close listen. Clearly, someone is listening, since recent Elektra signing Marvellous 3 is among the bands featured—as are Pulling Birds, a Florida band that's being actively (and deservedly) courted by a handful of majors.

There are two other groups featured that require immediate attention. Radiostar is a quartet apparently influenced by a wide range of pop-leaning rockers like Cheap Trick. "Non-Toxic" tickles the ear with a hook-laden melody and a feather-light chorus that leans heavily on the appealing voice of front man/songwriter Mitch Allan. Its homemade debut disc has already sold 7,000 copies locally, according to the band.

Equally infectious is "Just One Breath" by Mulberry Lane, a female foursome that will surprise you with youthful, tightly braided harmonies reminiscent of Wilson Phillips. However, that's where the similarities end.

This Omaha, Neb., act reveals a talent for weaving lyrics that are loaded with clever turns of phrase and a slight dark edge. With its sparse arrangement of subtle keyboards and slight acoustic guitars, "Just One Breath" is indicative of an overall sound that could prove equally appealing to top 40 and triple-A listeners.

For more info on either "Deep 3" or Radiostar, contact 919-676-2089. To reach Mulberry Lane, call 402-978-8806.

OOPS: In the Jan. 23 edition of Continental Drift, the contact number for Mike Rayburn was incorrect. He can be reached at 615-252-2234.

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TOP 10 FAVORITE ARTIST PICKS Jan. 15, 1999

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Alice	Pop
2	Scott Meldrum	Pop
3	Miguel Romero	Jazz
4	Christian/Durend	Rock
5	Danny Wilensky	Funk
6	Rashani	Reggae
7	Taddy Richards	Pop
8	Angela Baker	Country
9	The Tulpadula Marys	Alternative
10	Candy Rush	Gothic

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RADIOBTN FAVORITE SONG REQUESTS Jan. 15, 1999

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	Like This (Don't Cry Baby) The Cold Steel Band	Blues
2	Crush Scott Meldrum	Pop
3	Sucker MCG	Rock
4	Right On The Verge Lydia Canaan	Pop
5	22 Cullens	Rock
6	A Love That Shines Lydia Canaan	Funk
7	Down (Edified Dance Mix) Troy Dawd	Pop
8	Gettin' Over You Alice	Pop
9	True Identity Secret	Alternative
10	You Needed Me Troy Dawd	Pop

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REPRISE LOOKS TO CUT WILCO'S 'TEETH' ON A LARGER AUDIENCE

(Continued from page 14)

Briggs says, "We've already been getting [similar] rave reviews for 'Summer Teeth.' The great press and year-end reviews for 'Being There' came long after the album was released, and we tried to play catch-up. I don't think triple-A stations embraced 'Being There' as much as they could have."

Nicole Sandler, music director of triple-A KACD Los Angeles, says that "Being There" is one of her favorite albums, but that she isn't sure how "Summer Teeth" will be received at triple-A stations. "It depends on how the album sounds and if there's anything programmers will think will sound good on the radio. Wilco doesn't really play by the rules. The songs that Radio played the most from 'Being There' were the straight-ahead rock songs, so if they were more mellow music on the new album, I'm not sure how radio's going to react."

"Being There" has sold 147,000 copies, according to SoundScan. Briggs says that the label is anticipating that "Summer Teeth" will sell about twice that amount.

"We're looking into doing a launch party in Wilco's hometown of Chicago. We're also going to do an in-store in Chicago—we're pretty close to deciding which store—with the band performing live. We'll record the performance and may turn it into a promo CD for retailers."

Rich Zohary, manager of the Virgin Megastore Times Square location in New York, says, "I think the new Wilco record will do really well out of the box. This is their time."

But another reviewer isn't as optimistic. Rob Fishback, manager of Rolling Stones Records in Norridge,

Ill., says, "A lot of our customers are the type who like Wilco's music, but people really haven't been asking about the new album. Maybe the new album will do well, but I don't really hear a huge buzz on it right now."

On Feb. 17, Wilco will perform at the Gorin Seminar in New Orleans. In March, the band will be making promotional appearances in Canada and New York, followed by Europe. In addition, Wilco is booked to appear on "Late Show With David Letterman" April 1.

Wilco—which includes bassist John Stirratt and drummer Ken Coomer—was formed in 1994 after the demise of Tweedy's previous group, Uncle Tupelo. The band released its first album, "A.M.," in 1995 and is managed by Tom Margaherita.

Plans for a new Wilco video will be "based on radio's response to the new single," says Briggs. He adds that word-of-mouth about Wilco has grown since "Being There" was released. "I think Wilco going on the Sheryl Crow tour really helped place this band in front of a pay audience that we never had before."

In the period between "Being There" and the release of "Summer Teeth," Tweedy has toured as a member of Golden Smog (a band that also features members of the Jayhawks and Soul

Aryhm), which has released two albums: "Down by the Old Mainstream" (1996) and "Weird Tales" (1998).

Wilco also collaborated with Billy Bragg on last year's "Mermaid Avenue," which put Woody Guthrie lyrics to music.

Tweedy says of the collaboration with Bragg: "I think he affected me as a person. The experience made me open up a little bit and trust myself more. I've been growing as a songwriter. Hopefully, I can continue to grow." Wilco's songs are published by Warner/Chappell (ASCAP).

As for another collaboration in the future with Golden Smog, Tweedy says, "I don't see why not."

Wilco, booked by Frank Raleigh of Peninsula Artists, has developed a reputation as a crowd-pleasing live act. Tour plans for "Summer Teeth" are under way, and Tweedy says, "We want to put together a more organized show than we did on the last [Wilco] tour. On the last tour, we went without a set list or had a vague set list. I don't ever want to lose the ability to react and respond to an audience."

He concludes, "I appreciate that we have an audience, but I've never really been good about assessing who they are. If people are buying to us, then I feel like what I've been doing hasn't been in vain."

CITIZEN KING STRETCHES OUT ON WB'S 'MOBILE'

(Continued from previous page)

basically let us do what we want, and you can't ask for more than that."

"With a band with such a strong artistic vision, we're just following simple math," says Warner Bros.

marketing director Peter Rauh. "Get them out there, have them meet people, get them in front of audiences."

Milwaukee-based Cast Management and booking agent Monterey Peninsula Artists are finalizing tour plans for late February, and Rauh says the live element will be critical in breaking the album.

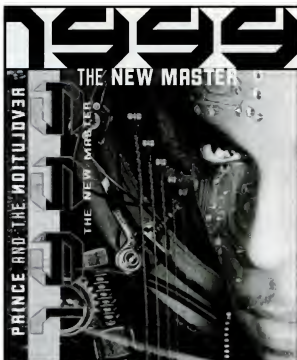
"They already have a pretty strong following in Chicago and some other Midwest and Southern markets," he says. "We are going to build on those already-developed markets and then expand."

To spread the word among club-goers, the label will employ heavy street marketing by both Warner staffers and several independent promotion companies.

"The fans we are going after are people who listen to the radio, buy records, and tell their friends who their favorite bands are," Rauh says, noting that the album's depth will keep listeners coming back. "It's not just about a song or two. Even songs that might not necessarily sound as if they're meant to be singles are still really important Citizen King songs that tell you more about who these guys are." The group's songs are published by Civix Rex Music (ASCAP).

The band hopes the answer to the question "Who is Citizen King?" will remain somewhat elusive.

"We are going to be, hopefully, the band people think of that is not a rock'n'roll band, not a funk band, not a hip-hop act with live instrumentation," Sims says. "We are trying to break a bunch of pigeonholes."



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—England's New Musical Express

BILLBOARD'S HEATSEEKERS[®] ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	COPIES SOLD	PEAK POSITION
1	1	22	THE FLYS	FLYBOYS (MCA) 1740000 (MCA) 1740000 (MCA) 1740000	NO. 1	HOLIDAY MAN
2	14	14	FATBOY SLM	SMY (SWEET) 65274 (SWEET) 65274 (SWEET) 65274	1	YOU'VE COME A LONG WAY, BABY
3	12	10	KID ROCK	ROCKAWAY (GUN) 1710000 (GUN) 1710000 (GUN) 1710000	1	DEVIL WITHOUT A 'BOUT IT
4	18	18	JESSE POWELL	SLIM 1170000 (SLIM) 1170000 (SLIM) 1170000	1	'BOUT IT
5	18	18	DRIVE	WHEELS 1220000 (AT) 1220000 (AT) 1220000 (AT) 1220000	1	FURY TALKS
6	11	18	TRICK DADDY	SLIM 1170000 (SLIM) 1170000 (SLIM) 1170000	1	WWW.THEM.COM
7	5	18	FIVE	ARTIST 19000 (SWEET) 19000 (SWEET) 19000 (SWEET) 19000	1	FIVE
8	10	14	GODSMACK	REPLICANT (REPLICANT) 91000 (REPLICANT) 91000 (REPLICANT) 91000	1	GODSMACK
9	8	18	SHAKIRA	SMY 100000 (SWEET) 100000 (SWEET) 100000 (SWEET) 100000	1	CONDON ESTAN LOS LADRONES
10	9	24	THE WILKINSONS	GOIN' DOWN 270000 (MCA) 270000 (MCA) 270000 (MCA) 270000	1	NOTHING BUT LOVE
11	19	25	TRIN-I-TEE 5.7	WITE 90000 (MCA) 90000 (MCA) 90000 (MCA) 90000	1	TRIN-I-TEE 5.7
12	12	14	SARA EVANS	KID (MCA) 47000 (MCA) 47000 (MCA) 47000 (MCA) 47000	1	NO PLACE THAT FAR
13	8	11	LOCOHONEY	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	THEY NEVER SAW ME COMING
14	7	11	ELVIS PRESLEY	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	SLUMENATEE
15	14	5	EMILIA	INDIGO 130000 (MCA) 130000 (MCA) 130000 (MCA) 130000	1	BIG BIG WORLD
16	17	20	SUSAN TEDESCHI	TIME COLORED (MCA) 1710000 (MCA) 1710000 (MCA) 1710000	1	JUST WANT BURN
17	18	18	ANY AN WOMACK	DECCA 700000 (MCA) 700000 (MCA) 700000 (MCA) 700000	1	SOME THINGS I KNOW
18	16	22	LEEYAH ANN MAYNOR	666666 (MCA) 10000 (MCA) 10000 (MCA) 10000	1	KISS THE SKY
19	10	11	GHETTO MAFIA	MAP ARTIST 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	ON DA GRIND
20	21	56	SHVEDT	WITE 9000 (SWEET) 9000 (SWEET) 9000 (SWEET) 9000	1	SEVENTH
21	21	11	TO JAMES WITH THE PUTTIES	HOUSE 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	LIVE FROM THE PUTTIES HOUSE
22	24	24	JENNIFER PAGE	ARTIST 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	JENNIFER PAGE
23	22	9	PLACED	WITE 9000 (SWEET) 9000 (SWEET) 9000 (SWEET) 9000	1	WITHOUT YOU I'M NOTHING
24	19	48	JAGGED EDGE	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	A JAGGED EDGE
25	30	3	JOHN GABRIEL	CON LA BANDA EL RECORDO (MCA) 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	JOHN GABRIEL CON LA BANDA EL RECORDO

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent releases will automatically appear on the Billboard 200 chart. All albums are available on cassette and CD. *Indicates indicies vinyl LP available. *Albums with the greatest sales gain. © 1999, Billboard Publications.

26	25	55	AVALON	SPINROW 91000 (SWEET) 91000 (SWEET) 91000 (SWEET) 91000	1	A MAZE OF GRACES
27	28	2	LES NUBIANES	INTERVIEWER OCTAVE 429000 (MCA) 429000 (MCA) 429000 (MCA) 429000	1	PRINCESSES NUBIANES
28	32	17	WILKINSON & GERALD ALBERT	YOUNG (MCA) 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	PLEASURES OF THE NIGHT
29	28	3	RUFUS WAINWRIGHT	C. EMMANUEL 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	RUFUS WAINWRIGHT
30	28	12	CHAYNNE	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	ATADO A TU AMOR
31	RE-ENTRY	31	VICENTE FERNANDEZ	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	ENTRE EL AMOR Y YO
32	35	2	FIFTH	ESSENTIAL 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	I WANT TO BE LIKE YOU
33	35	2	VFX	ESSENTIAL 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	VISUAL AUDIO SENSORY THEATER
34	35	22	KEB' MO	ONE-HIT 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	SLOW DOWN
35	41	18	DIA	WALK 25000 (SWEET) 25000 (SWEET) 25000 (SWEET) 25000	1	LOVE SCENES
36	31	14	REBECCA ST. JAMES	FOREFORTH 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	PRAY
37	45	2	REMY ZERO	OGC 25000 (SWEET) 25000 (SWEET) 25000 (SWEET) 25000	1	VILLA ELVINE
38	33	9	LA THE DARKMAN	WILLIAMS 30000 (SWEET) 30000 (SWEET) 30000 (SWEET) 30000	1	HEIST OF THE CENTURY
39	29	3	SMALLTOWN POETS	FOREFORTH 25000 (SWEET) 25000 (SWEET) 25000 (SWEET) 25000	1	LISTEN CLOSELY
40	42	25	THE W'S	5 MINUTE WALK 25000 (SWEET) 25000 (SWEET) 25000 (SWEET) 25000	1	FOURTH FROM THE LAST
41	RE-ENTRY	41	VOICES OF THEORY	H.O.L.A. 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	VOICES OF THEORY
42	34	5	ZEBRAHEAD	COLUMBIA 61000 (SWEET) 61000 (SWEET) 61000 (SWEET) 61000	1	WASTE OF MIND
43	43	3	JERRY RIVERA	SMY 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	DE OTRA MANERA
44	50	37	ROY D. MERCER	CAPITOL 91000 (SWEET) 91000 (SWEET) 91000 (SWEET) 91000	1	HOW BIG A BOY ARE YOU? VOLUME 4
45	RE-ENTRY	45	SUPNENCE	NONE THE RICHER	1	SUPNENCE NONE THE RICHER
46	39	55	BUENA VISTA SOCIAL CLUB	WORLD 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	BUENA VISTA SOCIAL CLUB
47	RE-ENTRY	47	KATHA TROCCOLI	REUNION 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	CORNER OF EDEN
48	38	6	DIAN LUIS GUERRA 440	KAREN 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	NB ES LO MISMO EN SU IGUAL
49	RE-ENTRY	49	DUJAN AND THE INNER SOUL	CLUB 10000 (SWEET) 10000 (SWEET) 10000 (SWEET) 10000	1	TWENTY TWO, FOR YOU
50	NEW	50	KIRK WALLUM	WARNER BROS. 47224 (SWEET) 47224 (SWEET) 47224 (SWEET) 47224	1	FOR YOU

POPULAR UPRISES[®]

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

AMERICAN GILOLOS: Boston's Gigolo Aunts haven't issued a new album since 1994's "Filipino Flip!" But now the band is back with a new release ("Minor Chords And Major Themes,"

RCA Records to E Pluribus Unum/Universal. E Pluribus Unum is co-owned by Adam Duritz of Counting Crows, so it should come as no surprise that Duritz appears on the album. The singer contributes guest background vocals on "The Big Lie," which includes background vocals by Adam Schlesinger of Fountains of Wayne and Ivy.

"Minor Chords And Major Themes" is filled with the modern pop-rock sensibilities that people have come to expect from the Gigolo Aunts. The band will tour extensively behind the album. Meanwhile, the Aunts will preview the album Wednesday (3) at Slim's in San Francisco.

D R E P R O T E G E: Eminem is a protégé of music mogul Dr. Dre, but don't start comparing the newcomer to another former Dr. protégé, Snoop Dogg. For starters, Eminem (whose real name is Marshall Mathers) happens to be a white rapper from Detroit. And while Snoop's rap delivery is all about laid-



REGIONAL HEATSEEKERS NO. 1'S



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

- 1. Fatboy Slim, *You've Come A Long Way, Baby*
- 2. Snoop Dogg, *Doggystyle*
- 3. Shakira, *Don't Bole La Llorando*
- 4. The Roots, *The Black Album*
- 5. Diddy, *Forever My Love*
- 6. The Roots, *The Black Album*
- 7. Snoop Dogg, *Doggystyle*
- 8. Snoop Dogg, *Doggystyle*
- 9. Snoop Dogg, *Doggystyle*
- 10. Snoop Dogg, *Doggystyle*

Mind Blowing: The Lo-Fidelity Allstars have created a huge buzz in their native U.K. and are getting ready to conquer the U.S. The group was named best new band at the 1998 NME Best Awards. Its dance-rock sound could be considered raunchy, with loads of quirky samples and self-referencing sarcasm. The act's debut album, "How To Operate With A Blown Mind" (Skint/Columbia), was released last month in the U.S.

due Feb. 9) and a new record deal, having switched from

Gospel Direction. The Chicago-based choir New Direction is following in the footsteps of Frank Franklin's Nu Nation by bringing youth-oriented R&B-oriented contemporary gospel to the world. New Direction, which consists of more than 40 members, will release a self-titled debut album March 2 on Myrrh.

back smoothness, Eminem's music has a hyperkinetic feel.

Eminem's debut album, "Slim Shady," is set for a Feb. 28 release on Aftermath/Interscope. Aftermath, the label Dr. Dre started after leaving Death Row Records, has already released two videos in advance of the album. Eminem's current video, "My Name Is," has garnered play on the Box and MTV.

WATSON'S RETURN: Dale Watson's latest album, "The Truckin' Sessions" (Koch Records), has a sound that is considered retro-country. But Watson insists that his music "isn't retro-minded ... It's hopefully a natural progression of what country music would have been if it hadn't been polluted by the '80s and '90s."

His current single and video is "Good Luck N' Good Truckin' Tonite." Watson will be performing through-out February at various venues in Texas, primarily in his native Austin. Concert dates in Austin include Feb.

9, 16, and 23 at Ego's; Feb. 10, 17, and 24 at The Righteous Saloon; and Feb. 11, 18, and 25 at Giny's Little Longhorn.

FRENCH FLAVA: Astralwerks electronics act Casius will spend much of the winter and spring touring the U.S. in support of his stateside debut, "1999." The DJ/musician will open his



Pure Static. Industrial hardcore band Static-X has been drawing people to clubs in its home base of Los Angeles. The group's debut album, "Wisconsin Death Trip," is set for release March 23 on Warner Bros. Records. The single and video will be "Push It."

stateside trek Feb. 18 at Cabaret Metro in Chicago, with Touche and Jaque Lu Cont opening. The following day, he'll be performing at Twilio in New York with Dimitri from Paris and Francois K.

MOTOWN RECORDS CONGRATULATES

classic soul THE TEMPTATIONS

Best R&B Performance For Duo/Group with Vocals - Single "STAY"

Best Traditional R&B Duo/Group With Vocals - Album PHOENIX RISING



BRIAN McKNIGHT



contemporary classic soul

Best Male Pop Vocal Performance - Single "ANYTIME"

Best Male R&B Performance - Single "ONLY ONE FOR ME"

ERYKAH BADU

neo-classic soul

Best R&B Album For Live Performance - Album ERYKAH BADU-LIVE

Best Female R&B With Vocals - Single "TYRONE"



ON THEIR GRAMMY NOMINATIONS

Where Soul Lives

Reviews & Previews



THE METALHEADZ DOCUMENTARY

Home Video
60 minutes, \$19.95
Drum'n bass music is touted from the inside out in this documentary that focuses on the ultra-hip U.K. label Metalheadz. The label has served as a greenhouse for many of the top acts in the field, including Goldie, DJ Spooky, Grooverider, J. Kall, Lemon D., and Adam F. who play philosophical about the growth of Metalheadz and the club culture that has sprouted up alongside it. Excellent film footage takes viewers inside the pulsating club like Nite, into the studio with several artists, and out on the street to see the influence drum'n bass is having on this growing segment of music lovers. Contact: 800-625-1470.

PRINCE WILLIAM, PRINCE CHARMING

Home Video
45 minutes, \$19.95
Whether to escape the cameras from the moment he was born, Prince William has grown up in the spotlight and in recent years has taken on the role of a prince of Hearts. But teenage boys hoping for a video pinny gallery of recent shots of their prince may come away disappointed. Most of the footage here is of a much younger, albeit just as adorable, William as he makes his debut in the royal family's appearance, walking up steps on his first day of school, and playing in the royal garden. The snippets feature primarily already-seen footage, which is enhanced by "Pop-Up Video" style bubbles filled with info about things like when the prince did his first steps and how long Prince William's day can be revolved last year. Unfortunately, they flash on the screen for only a fraction of a second, leaving the viewer with a prince's coming of age but of a "Prince Charming" is a retrospective—not only a prince's coming of age but of a "Prince Charming" at Buckingham Palace that has all but vanished.

CELEBRITY DEATHWATCH: ROUND 1

MTV Home Video
60 minutes, \$19.95
What do you get when you combine a few pieces of molded clay and an acetate ball with the name "Deathwatch"? The result is an MTV series, which appears to be modeled after—but doesn't quite measure up to—television U.S. "Survivor" "Squid Game" Image. "Celebrity Deathwatch" pits two clay caricatures against each other in an episode of the World Wrestling Federation's reality-style fantasy duel, each match replete with its share of gore and shock. The first round pits Monica Lewinsky against Hillary Rodham Clinton, Tim Allen against Jerry Seinfeld, David Spade against Steven Seagal, and Michael Jordan against Dennis Rodman. Between rounds are interviews with the show's designers and creators, which shed light on the creative process. It's not particularly groundbreaking, but "Celebrity Deathwatch" does serve up some juicy satirical entertainment.

CELEBRITIES CAUGHT ON CAMERA: VOL. 1

Home Video
35 minutes, \$14.95
The work of the oft-misunderstood paparazzi is put into the spotlight in this candid celebrity fest. The tape is hosted by reporter/celebrity hazer-on Doug Bruneau and features clips from the work of Leonardo DiCaprio, Sean Penn, Madonna, Jack Nicholson, Julia Roberts, Jerry Seinfeld, Rosie O'Donnell, and others hanging out at clubs, walking through airports, or taking strolls in parks. In many

of the snippets, the celebs talk to (or the paparazzi about what it feels like to be in a fishbowl). Some ham it up; others are less amusing and launch into the nasty attacks that have found their way into international headlines. Commentary is provided by several veteran celebrity photographers. They discuss occupational hazards, some of their least-favorite subjects (Shannon Doherty is up there), and their current dailies, the "always professional" Heath Ledger. Viewers get the double pleasure of being fly-on-the-wall viewers while simultaneously berating the photographers for their behavior. Favorite stars: Contact: 866-4-GET-REAL.

HAPPY BIRTHDAY HAMPDEN BEAR

Home Video
30 minutes, \$19.95
It's a party of the fuzziest kind in this

quirky, bordering-on-blarney live-session children's tape. A wondrous tape named Teddy Bearse (the historical nod is never explained) and his pal Hampton Bear (an adult, dressed in a cheery lion suit) awake on the morning of Hampton's birthday ready to celebrate the day with friends. They are joined at a picnic by a bunch of children and their friends who they arrange in such categories as best dressed, biggest, smallest, and most huggable. After several camera sweeps of the bear collection, the group heads down to the field to engage in games, songs, and dance before the program comes to an end. While it has its moments, this tape lacks any type of cohesive story line and might be stretching things too far even for the widest minds of 2-year-olds. Contact: 800-545-2299.

ON SCREEN

STILL CRACY

Directed by Brian Gordon
Written and Produced by Lisa LaFrens and David Clement
Original script by Mark Johnson and Chris Offord
Columbia Pictures
R, unrated, with minor violence scheduled for February.

The old adage that you can't teach an old dog new tricks becomes crystal clear when the members of Strange Fruit, a seminal (albeit fictional) British '70s rock band, try to reap the rewards of a 20-year-reunion gig in the comedy "Still Cracy." The film's cast of elements that originally broke them apart—jealousy, drugs, paranoia, controlling wives, lack of confidence—surface in spades as they rehearse old material, hit the road for a warm-up tour, meet with label executives, and play at an open-air multi-act festival celebrating the Woodstock-like Wisbech '77.

Keyboardist Ray (Stephen Rea) handles the band's work as a former personal assistant/groupie Karen (Juliet Aubrey) after everyone has gone his separate ways. Most have left music behind except for ultra-wild lead singer Ray (Bill Nighy), who lives on a country estate complete with a lake and has tried to hold on to the glory days by pursuing a solo career.

Despite the bad blood, all of the band members could use the money that a new tour and possible record releases would bring in. Even a former roadie (Billy Connolly) takes along to drive the bus, toss out cynical observations, and wait for a second falling-out. Les (Jimmy Nail), who has started a one-man record business as a family seems to be the only one who really joins up for his long-lost love of music.

Before Strange Fruit can hit the road, it must find a replacement for its first lead guitarist Brian, who is believed to be dead. Brian is replaced with a cocky young dude (a hot newcomer named Hans Matheson) who oozes a similar, intriguing,

ing-very-dangerous vibe that attracts Karen's daughter in much the same way that Brian once held her heart.

Harmony ensues when this group of 40-somethings tries to move ahead, they used to and drink like they used to and only end up falling back into old habits like fating and fighting.

But don't assume this is the English "Spinal Tap." Underneath the laughter is that sad, pathetic, and uneasy feeling you get when you see that Three Dog Night is playing your favorite stage act and the many Temptations is trying his luck on a Southern casino boat. It is the pain and insecurity of being seen as fools that wears on the band throughout, and it is especially noticeable when never Ray gives himself a pep talk in the bathroom mirror.

Although details are exaggerated, a stark reality is wrapped around the comedy: In the real life, club owner tries to weasel out of paying the band members, and when they arrive at the venue of their first show, they realize it's not a stadium but a boat. Deadly accidents is the scene in which the blood-thirsty press attacks them in the green room in search of hot gossip.

Perhaps this Golden Globe-nominated film's compelling nature and accuracy can be attributed to the music-savvy talent that was assembled. Director Brian Gibson,

Pictured, from left, are Stephen Rea, Hans Matheson, Bill Nighy, Timothy Spall, and Jimmy Nail, who play the members of the fictional rock band Strange Fruit in Columbia Pictures' "Still Cracy."

THE BASICS
When: Feb. 12
Time: 12:45, \$19.95 each or \$49.95 for two-
tape/dvdbox set

This no-frills instructional takes for serious recreational or school basketball players every bit the cloth of being presented by top-notch NBA coach Larry Wilkens. And both videos are presenting offensive moves and a shorter one for defense—get right to work with one-on-one drills, set plays, and various game situations, and lots of commentary and chalkboard diagrams. The first video covers such areas as ball handling, passing, and shooting; the latter focuses on things like stance, various defense strategies, and rebounding. Both videos are packed with tips and drills that viewers can take up immediately. Contact: 800-261-5774.

for instance, has already navigated his way through the Tina Turner biopic "What's Love Got To Do With It," as well as "The Josephine Baker Story." He manages to tell the story without forcing the importance of well-executed musical numbers.

Another feather in the film's cap are writers and executive producers Ian La Frenais and Dick Clement, who get the idea for the movie after talking with the Animals' Alan Price about his act's reunion tour. La Frenais and Clement also teamed up to produce the hit movie "The Commitments." The musical talent filters down to the cast lead by Nail, who has been a mainstay on the U.K. pop charts since the mid-'80s and had a No. 1 U.K. hit with "Ain't No Doubt" in 1992.

Most of the other actors learned how to play instruments and sang their own parts. To make them look authentic on stage, the film's Spandau Ballet member-turned-actor Gary Kemp was brought in as a "rock star" coach.

For Strange Fruit's songs, director Gibson leaned on Foreigner's Mick Jones, and Chris Difford of Squeeze (ironically, both acts are playing reunion shows this month) attacked the lyrics. Protection on the new songs was handled by Clive Langer and Alan Winstanley, who have worked with the likes of Elvis Costello, David Bowie, and Bush.

With this kind of team behind it, it's no surprise that the music truly seals the deal. The timing of the film is also impeccable in light of all the reunion tours highlighting concert on the new songs was handled by Clive Langer and Alan Winstanley, who have worked with the likes of Elvis Costello, David Bowie, and Bush.

With this kind of team behind it, it's no surprise that the music truly seals the deal. The timing of the film is also impeccable in light of all the reunion tours highlighting concert on the new songs was handled by Clive Langer and Alan Winstanley, who have worked with the likes of Elvis Costello, David Bowie, and Bush.

CARRIE BELL

INTERACTIVE

JAMES CAMERON'S TITANIC EXPLORER

For interactive
PC CD-ROM
If you still want to see more about the sinking of the Titanic, here's a chance to get the nitty-gritty of the ship. In spite of the fact that the movie is over, this isn't a fluff piece for Leo fans. In fact, archival historians will find this three-disc set dives deep into the history of the ship and some of its passengers to give a thorough and gripping account of the disaster. In addition to the history of the ship and the ship's layout and a re-creation of the iceberg crash, taken in part from Cameron's film, "Titanic," the interactive disc includes eyewitness accounts and lays out some of the mysteries and theories behind the disaster. The last PBS will look like when interactive TV really arrives.

THIEF: THE DARK PROJECT

Interactive
PC CD-ROM

Thief: The Dark Project is a thinking man's adventure game. It's excellent in large part because it avoids so many of the cliché pitfalls that have come to associate with time period adventure titles and instead bursts out as a vibrant sub-genre. Taking the role of master thief Garrett, players explore a through the shadows and sneak boots from under the noses of rich land barons and merchants while avoiding arming city guards and the police. What's different here is that the game play captures the feel of what it might be like to actually be a burglar in the past. Players are more likely to be spotted when they have their bulky weapons out. Though there is plenty of action, don't expect the machine and chaos of other games. "Thief" is quiet and creepy. Run-ins with enemies can still be violent, but they're more like a job, just a job, just they won't even see you coming. The only drawback with "Thief" is the fact that the game play acquired in previous versions is gone into higher game play levels.

AUDIO BOOKS

BY FRANK MILLER ROSENBLUM

Y2K: AN ACTION PLAN FOR JANUARY 1, 2000

By Victor Hester
Read by the author
Harcourt
ISBN 0-15-12813-3

By now, most people have heard of the Y2K problem, but few are aware of Victor Hester's take on the worst-case scenario, predicting that supermarkets will run out of food (since warehousing, ordering, and delivery will be impossible), that power ATMs will refuse to dispense cash, and electrical blackouts will plague the nation. It would be easy to dismiss this as a paranoid crack, but as a former chief of information systems development for the U.S. State Department, he deserves a listen. But it's hard to imagine most people being willing or able to follow Parker's recommendations. Hester's book is a good mouth supply of food, buying a battery-powered generator and a wood-burning stove, and a good supply of food to defend oneself.

BILLY STRAIGHT

By James Robinson
Read by John Robinson
Random House AudioBooks
ISBN 0-375-70428-9

A scared 12-year-old runaway witnesses a murder and becomes haunted by the crime, the media, and the murderer in this taut thriller by best-selling suspense novelist James Robinson. The story is a gripping, over-the-top tale of a young man who has a history of beating her, so it seems to have a slight bias against the female. John Robinson keeps the pace moving along briskly and differentiates the characters with a slight bias against the female. It's especially believable as the vulnerable, frightened runaway Billy.

Labels, Retail Gear Up For Music-Driven Black History Month

BY CARLA HAY

NEW YORK—Black History Month wouldn't be complete without the music that's shaped African-American history and popular culture. Record labels and retailers are gearing up for releases and promotions around Black History Month, celebrated throughout February, to commemorate the music and artists that have made a difference.

For the past several years, PolyGram has distributed a Black History Month promotional CD sampler to retailers. The company has the advantage of drawing from its Motown catalog. "Black History Month Music

Sampler 1999" is being released by Universal Music and Video Distribution (UMVD), due to the Universal/PolyGram merger.

Artists featured on the sampler include James Brown, Parliament, The Temptations, Grace Jones, and Isaac Hayes. The release features no new material.

UMVD will also have posters and commemorative bags for Black History Month, which will be given to

retailers, particularly those that focus on R&B music.

"Mom-and-pop stores are key to this campaign," says Stacy Halder, who works in artist development and field marketing for black music at UMVD. "We send the [materials] to artist development representatives, who give them to field reps."

"The posters and the calendars have been doing well for us," says Clarence Kendrick Jr., manager of Kendrick Records Shop in Detroit. "The record companies are starting to pay more attention to the black mom-and-pop stores."

"The music industry is very re-

MLLS



THE O'JAYS

sponsive to our store during Black History Month because we're in a predominantly black area," says Ray Vann, manager of Field's Record Shop in Washington, D.C. "The CD samplers we get are great. We play them all the time, and they tend to get the best response on the weekend when we have the most traffic. There have been several times when we've played the CD in the store and people ask where to find the music that's playing so they can buy it."

UMVD VP Kirk Bonnon says of the company's Black History Month plans: "We will be making a donation to the United Negro College Fund and staging a music event sometime in February. We're also creating a sampler tie-in with Coca-Cola."

As part of Black History Month, Motown will release "The Very Best Of Brenda Holloway" Feb. 23. The release is timed to coincide with the Rhythm & Blues Foundation Awards, to be held Feb. 25. Holloway is scheduled to receive the Pioneer Award.

MCA Records and its Hip-O reissue imprint are also planning several releases for Black History Month. Hip-O's releases include two blues compilations from the Exello label catalog, "Exello Vol. 1, 1962-1965" and "Exello Vol. 2, 1965-1987," both due Tuesday (9), as well as Patti LaBelle & the Blue Belles' "Best Of The Early Years" Feb. 9 and Stephanie Mills' "The Ultimate Collection," set for a Feb. 23 release.

MCA's offerings, all due Feb. 23, include Jimi Hendrix's "Live At The Fillmore East," jazz/R&B great Louis Jordan's "The Anthology: 1938-1953," and the compilation "Men Are Like Street Cars: Women Blues Singers."

Indie Malaco Records has planned "the biggest Black History Month promotion we've ever done," according to marketing director Greg Preston.

The label has released a compilation titled "Celebrate The Heritage Of Gospel." Artists

on the album include Mahalia Jackson, Men Of Standard, Dorothy Norwood, and the Georgia Mass Choir. The CD is available at a low retail price of \$4.99.

"We're making it the CD available at this price for a limited time, probably until March," says

Preston. "We're promoting it for Black History Month, and the promotions will include advertising with one-stop and retailers. We're giving it a huge push in Christian bookstores."

EMI Music Distribution (EMD) senior VP of marketing Briggs Ferguson says, "When it comes to Black History Month, we've focused primarily on one-stop and black music stores. We've set up a theme with point-of-purchase material, posters, and CDs. We're creating pre-packs of all this material that we're distributing to our independent accounts through our urban field team. It's all about educating people about Black History Month."

Ferguson continues, "I think Black History Month is a great opportunity for a grass-roots marketing approach. [The retail] chains often want to create their own merchandising. We think the independent urban coalition is a good mechanism to do this."

Recordings that EMD will be promoting around Black History Month include the "Down In The Delta" soundtrack and a Cassandra Wilson three-song sampler.

Ferguson continues, "We're focusing on selling catalog artists like Janet Jackson, Miles Davis, Al Green, and Nat 'King' Cole for Black History Month."

"The artwork for our Black History Month poster is pretty compelling," adds Ferguson. "The theme is 'Educate, Appreciate, Celebrate.' We'll also have brochures for our one-stop line of key events in black history. From a merchandising point of view and in terms of the quality of the material, this is the most aggressive we've gotten."

The Right Stuff VP of product development Tom Cartwright says, "The 'O' Jays will be doing some concert dates in February which will be supported by a radio campaign. We did a mailing of the O'Jays [record] to the independent urban accounts."

We also set up co-op ads with [urban music] coalitions."

He adds, "It's come to get R&B titles placed near the front during Black History Month. We've experienced a bump in catalog sales. Black History Month has gotten more mainstream, and it's become a big deal for a lot of people."

UMVD PROMOTIONAL CD

Syndicated Radio Does Its Part For Black History Month; Snow Wins Court Case

This column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

HISTORY LESSONS: Each year, R&B radio celebrates Black History Month with tributes, educational forums, and community outreach programs. This year, syndicated radio takes the lead in offering broadcasters not only special-length programming but also complete Black History Month campaigns to educate and inform people of ethnic backgrounds.

Here's what's happening around the country:

ABC Radio Networks' nationally syndicated "The Tom Joyner Morning Show," heard on 98 stations nationwide, continues its year-round recognition of black history with its daily feature "Little Known Black History Facts" but takes it to another level. "Little Known Black History Facts" author Lady Sala Shabazz, an educator and African-American historian, has compiled two books that will be distributed through McDonald's restaurants nationwide. The books also feature illustrations by acclaimed African-American artist Jon Solomon Sanders.

In addition, a "Little Known Black History Facts" teaching guide, including class plans, tests, projects, and warm-up questions, will be mailed to history teachers throughout the U.S., regardless of the ethnic makeup of their schools and communities.

Best-selling author and motivational speaker Iyanla Vanzant is hosting "Voices Of Power '99," a month-long series featuring inspirational words by great African-American heroes, both past and present. The syndicated one-minute vignettes are read by Vanzant.

Legendary New York DJ Frankie Crocker hosts "Black Records' WOW Gospel 1999," a one-hour program celebrating black history through gospel music and inspirational words. The program features Shirley Caesar, Clark Clark-Sheard, Dr. Bobby Jones, Ezekiah Walker, and others. Both "Voices Of Power" and "Verity Records' WOW Gospel 1999" are available through SFX Radio Networks.

Additionally, Tastemakers 1999, a monthly publication highlighting events, concerts, and clubs in Atlanta, Chicago, Los Angeles, New York, and Washington, D.C., will list Black History Month

happenings in its February editions. For more details or to subscribe, check out its World Wide Web site, www.tastemakers.com.

STUFF: The Artist Formerly Known As Prince is releasing an extended CD single of the song "1999" on his NPG Records label (*Billboard* *Bulletin*, Jan. 26), "1999—The New Master" features seven new versions of the cut, including remixes by Larry Graham, Rosie Gaines, and Doug E. Fresh, as well as a capella and spoken-word versions. The new CD is available in stores Tuesday (2). The song was originally released in 1982 on the Warner Bros. album of the same name.

Darren O'Brien, also known as dancehall/reggae artist Snow, has won a New York state Appeals Court verdict in a lengthy legal battle between himself and former friend Marvin Prince. Prince, who filed the suit in 1994, had argued that Snow agreed to make him a partner and share in all proceeds from the artist's career, earning a jury found in favor of Prince, awarding him \$1.5 million in 1996. Snow appealed. The Appeals Court overturned the jury verdict and dismissed Prince's original complaint.

New York indie hip-hop label Rawkus has inked a three-year distribution deal with Priority Records. Although criticized in some quarters for its negative portrayal of life in inner-city housing projects, Eddie Murphy's new animated program, "The PJs," will release a soundtrack on Hollywood Records titled "The Hood Is Listening." Artists participating on the album, which streets in March, include Snoop Dogg, Krayzie Bone, Wyclef Jean, and Timbaland.

CDuctive.com, an online marketplace for independent underground music, has expanded its section of hip-hop and R&B product. The Web site offers browsers the opportunity to listen to music via streaming audio, then create custom CDs. Some of the artists now available include Brand New Heavies, Master Ace Incorporated, the Pharcyde, Prince Paul, Ultramagnetic MCs, Tone Loc, Def Jef, and Young MC. "The Hard Knock Life tour, featuring Roc-A-Fella Records artists Jay-Z and DJ Clue, Ruff Ryders' DMX, and Def Jam's Method Man and Red Man, kicks off Feb. 27 in Charlotte, N.C. The tour goes to 40 cities.



Billboard. *specials*

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NEWBURY COMICS

The Newbury Comics 20th anniversary issue will spotlight Newbury's success and its maverick ways. Also included, an in-depth interview with CEO, Mike Drees and a detailed report on Newbury's active role in the Coalition of Independent Music Stores.

Contact:
Michael Lewis 212.536.5008

**ISSUE DATE: MAR 6
AD CLOSE: FEB 9**

NARM

Billboard's annual NARM special hits newsstands in the March 13 issue. Editorial coverage includes an in-depth interview with NARM president, Pam Horowitz, the implementation of electronic source-tagging and the effect of the digital delivery of music on retailers.

**ISSUE DATE: MAR 13
AD CLOSE: FEB 16**

Adam Waldman
212.536.5172

RUFFHOUSE 10TH ANNIVERSARY

In this special, Billboard interviews Chris Schwartz who outlines Ruffhouse's growth and highlights its current and upcoming projects. Also to come, a history of Ruffhouse from its start in Philly to its current successful status. Help salute this 10-year-old label.

**ISSUE DATE: MAR 20
AD CLOSE: FEB 23**

Michael Lewis
212.536.5008

TEXAS

Kick up your heels as Billboard hits the Texas music scene. Coinciding with this year's SXSW conference in Austin, this Billboard special is the industry's inside guide to the hottest and hippest venues electrifying Texas.

Call Billboard Today.
**ISSUE DATE: MAR 20
AD CLOSE: FEB 23**

Amy Bennett
615.321.4297

UPCOMING SPECIALS

NEW AGE MUSIC • Issue Date: Mar. 27 • Ad Close: Mar. 2
ABBA 25TH ANNIVERSARY • Issue Date: Apr. 3 • Ad Close: Mar. 9
PARIS • Issue Date: Apr. 3 • Ad Close: Mar. 9

HERBIE HANCOCK 40TH ANNIV. • Issue Date: Apr. 10 • Ad Close: Mar. 16
RHINO'S 21ST ANNIVERSARY • Issue Date: Apr. 17 • Ad Close: Mar. 23
VITAL REISSUES • Issue Date: Apr. 17 • Ad Close: Mar. 25

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Hot Rap Singles

COPIED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				SoundScan®	ARTIST
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPORT & BLENDED/IMPORTING LABEL		
			No. 1		
1	1	12	Ghetto Cowboy © 1997 WEA MUSIC INC. A DIV. OF TIME WARNER ENTERTAINMENT INC.	THE BONES FAMILY FEAT. THOMAS H. HARMONY 8 weeks at #1	
2	2	7	Watch the Rhythm © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.	ICE CUBE FEAT. GUNNA 8 weeks at #2	
3	—	2	Woof © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		
			Greatest Gainer		
4	4	3	More Freaky Tapes © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		TOO SHORT
5	5	15	Punkin' Weight © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		ICE CUBE FEAT. MR. SHORT KHR
6	6	14	Doo Wop (That Thing) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		LAURYN HILL
7	7	6	Just Don't Give a F--- © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		EMINEM
8	8	17	Whatcha Wanna Do? © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MIAMI X FEAT. CHARLIE WILSON
9	13	10	Invasion of the Flat Booty (B.I.B.) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		TOO SHORT
10	NEW	1	5 Boroughs © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		KRS-ONE
11	9	29	Da Goodness © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		REDMAN
12	12	11	Lizard-Lizard © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		NO GOOD-N-JIGGIE FEATURING LUCKY
13	11	8	Money's Just a Touch Away © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MAC K TO FEAT. GERALD VETER
14	15	13	The Real One © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		THE 2 LIVE CREW FEATURING ICE-T © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.
15	10	15	Let It Go to Your Head © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		BRANDO NUBIAN
16	38	—	Free Your Mind © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		GOLD FEAT. LAYNE BONE, MENDELSON, TEE & B.O.
17	24	—	Beat of the Day (Through My Hands Up) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		IQ'S FEAT. B.B. & D.
18	16	14	Enjoy Yourself © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		A+
19	21	16	Superthug (What What) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		NOREAGA
20	14	15	Take It There © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		NONCHALANT FEATURING RAMPAGE
21	22	18	Just the Two of Us © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		WILL SMITH
22	25	37	You Scared, You Scared (I Will) Please Play © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		RAHEEM
23	20	19	Lookin' at Me © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MASE FEATURING PUFFY CLOUDY
24	20	21	In the End © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		NASTYBOY CLOAK
25	27	23	Gimme Two Kicks © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MASE'S FEAT. SLICK THE SPIDER, 3ONE, TONY MEE & JOK
26	26	27	Free & Single © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		B CA OUTTA SIGHT CHILD
27	33	19	Still a Thing © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		SNOOP DOGG
28	17	23	Better Days © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		w/c FEATURING JON B.
29	33	25	What Let Dogs Out? © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		CHUCK SMOOTH
30	26	33	Come With Me © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		PUFFY CLOUDY FEAT. JIMMY PAGE
31	32	31	Woof Woof © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		THE 69 BROT
32	31	40	Adrenaline © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		THE ROOTS
33	36	28	Throw Up Hood Up © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MR. MONEY LOC FEAT. ABOVE THE LAKE
34	39	42	"98 Thug Parade © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		TRAGEDY, CAPONE, INFINITE
35	29	17	Travelin' Man © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		DJ HONDA FEATURING MDS DEF
36	NEW	1	Break Ups 2 Make Ups © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		METHUEN MAN FEAT. CHANGLED
37	30	34	Bananas (Who You Gonna Call) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		QUEEN LATIFAH FEAT. APACHE
38	NEW	1	Plutten To Do © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		NO HETTON FEAT. LAMAR H. SMITH AND RORY THE DIVE © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.
39	38	34	Hot Spot © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		FOXY BROWN
40	46	23	What U See Is What U Get © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		XZIBIT
41	RE-ENTRY	79	How Do I Want (California Love A') © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		2PAC FEAT. K.C. AND JADE
42	40	32	The Street Mix © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MAQ 7
43	RE-ENTRY	16	Ready 2 Go © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MCBEE DEEP & RAPPING NOO
44	35	24	Turn It Up (Remix) Feat. U.P. © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		BUSTA RHYMES
45	41	20	Latin Rhythm © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		ELIZEN BELLER FEAT. STRONG MONKEY & D.C. & LUCKY
46	43	38	Raised in Tha Hood © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		VOLUME 10 FEAT. MR. NONSTOP AND KIDNANE
47	50	49	Don't: I Love © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		BIQ MACK
48	RE-ENTRY	49	Defining © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		MOS DEF & KYELLER ARE BLACK STAR
49	RE-ENTRY	45	Delia Yu (Liptown Bitch) © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		LORD TARTAN & PETER GUNZ
50	44	35	Uncle Purr © 1997 SNOOP DOGG FEATURING MYSTIKAL AND FLENO © 1997 JIVE RECORDS INC. A DIV. OF A&M RECORDS INC.		BIG DADDY CANNY

○ Records with the greatest sales gains this week. ◆ Videoclip available. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. (C) Cassette single available. (CD) CD single available. (MC) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (CD). * Indicates (D) unavailable, in which case, catalog number is for (C), (CD), (T) or (M) respectively, based on availability. © 1999, Billboard/SPM Communications, and SoundScan, Inc.

R&B
ARTISTS & MUSIC

Local-Language Rap Makes Mark In Sweden

THE TERM 'SWEDISH RAP' may sound like an oxymoron to American hip-hop fans, but the traditionally rock-influenced country of Sweden is seeing a growing number of young acts become involved in "authentic" hip-hop. The most novel aspect of this movement is that a few artists, such as **Petter** and **Thomas Rusiak**, are making efforts to project their own flavor by writing songs in Swedish.

Until last year, the few domestic hip-hop productions that had emerged since the '80s were either comedy/novelty tracks or heavily influenced by the English-language, "old school" style from the U.S. That's not surprising, given local artists' heavy consumption of American hip-hop; their noncritical admiration of acts coming out of New York, Los Angeles, and other major hip-hop outposts; and the pervasive belief that the Swedish language doesn't sound as good—that is, as "hard"—over the beats as English.

However, that slavish imitation is no longer the norm. The commercial breakthrough for Swedish hip-hop came last year with Petter, a male rapper signed to BMG Sweden. His debut album, "Mitt Sjätte Sinne" (My Sixth Sense), on Riccochet/BMG, has sold 30,000 units since its release last August, according to BMG Sweden, which is considered a major feat for an underground genre.

Observers attribute Pettet's success mainly to his Swedish-language songwriting, as confirmed by his major hit single, "Vinden Har Värnt" (The Wind Has Turned), which struck a chord in young people living in cities like Stockholm, Gothenburg, and Malmö. Pettet also contributed two songs, "Stihm 2" (an abbreviation for Stockholm 2) and "Måketens Höjder" (The Height Of Power), to a two-CD compilation called "Street Talk Headliners," released last October by Street Level Records/EMI Svenska. The set, which has sold 4,000 units, according to EMI Svenska, offers 24 new tracks (five of which have Swedish lyrics) from 15 male and one female acts, based in either

Except for Petter and Warner Records' **Timbuktu**, local hip-hop acts are either unsigned or signed to independent companies. Despite Sweden's increasingly racially diverse society and a concurrent rise in nationalism, songs dealing with racial issues are mostly absent from the compilation. The featured rappers encompass a mix of ethnic origins, and the messages are mostly upbeat and positive. Rappers' backgrounds and their hometowns or districts are featured strongly—with the suburbs of Stockholm standing in for Compton or Queens.

Magnus Larsson, music writer for Stockholm's influential nightlife/entertainment magazine *Nöjesguiden* applauds the "Sidewalk" project, saying, "The environment for hip-hop and rap in Sweden has been here since the early '80s, largely fueled by all the classic U.S. artists and hip-hop films. But the record



companies' reception of the genre has been rather tepid."

One of the people behind the project, 23-year-old DJ/MC **Gusta Fridlund**, stresses that the album's purpose is more educational than commercial. "The target audience are media, record companies, and those with an interest in this music," he says. "Ultimately, we want record companies to sign more hip-hop acts."

In February, Rusiak and Petter plan to travel to Oslo to record a song featuring raps in Swedish, English, and Spanish in collaboration with Norwegian artist/DJ/producer **Tommy Tee**. Tee mirrors a common attitude in Sweden when he says, "It restricts me if I have to rap in my own language. Technically, just like Swedish, Norwegian isn't a swinging language. It's hard to rap in Norwegian and make it sound like true rap."

But the Swedish tracks on "Side-walk Headliners," he adds, "should also inspire Norwegian acts to think a step further [and try it]."

Assistance in preparing this column was provided by Kai R. Lofthus in Sweden.

DATU FAISON'S RHYTHM SECTION

GOT IT MADE: Aside from being the brother of **Master P**, **SilkK The Shocker** has proved to be one of the premier soldiers in the No Limit camp. Since SilkK's last album, "Charge It 2 Da Game" (No Limit/Priority), he's appeared on a fair share of guest slots, including **Mya**'s top 10 R & B hit "Movin' On" (University/Interscope) and **Cam'ron**'s "Horse & Carriage" remix (Entertainment/Epic). All that said, "Made Man," SilkK's third album, is the rapper's first No. 1 bow on The Billboard 200, with 240,000 units scanned (see [Between the Bullets](#), page 84).

That first-week total is 8,000 less than that of his last set. However, the overall retail marketplace is still soft from the holiday bombardment, so 240,000 is a good number for this time of year. Nearly half of the scans for "Made Man" came from R&B core stores, so Slikk naturally tops the Top R&B Albums list, moving 70-1 as Greatest Gainer after last issue's street-date violations.

The first radiocrack from Silk's set, "It Ain't My Fault 2" is a continuation of a song by the same name that charted back in June 1998. The older version has been combined with the newer one; therefore, we've allowed the song to re-enter Hot R&B Singles & Tracks at No. 45 in its 21st week. Although the original version already had 20 chart weeks, a recurrent title can re-enter the chart if it earns enough points to rank No. 50 or higher.

ATTACK OF THE DIVAS: Although the male-dominated rap genre moves big album numbers with little airplay, women are still R&B radio's target. As testimony, a certain label—Arista—boasts five titles in the top 10 of this R&B Singles chart. Thanks—all of which hail from female artists.

In her 14th and likely final album, she stops the charade. Deborah Cox's "Nobody's Supposed To Be Here" adds to her record-breaking streak at No. 1. Two other divas make leaps on that list thanks to chart points derived from commercial configurations just hitting retail: Monica's "Angel of Mine," which springs 8-2, and "Heartbreak Hotel," by Whitney Houston. Featuring Faith Evans, Kelly Rowland, and Missy Elliott, Houston's "Survivor" has a much larger move next issue, possibly to No. 1, because the chart will see the impact from regular-length cassette and CD-single configurations of the track. Houston's jump in this issue is based solely on sales of the song's maxi-CD, which hit stores a week earlier. Ariana's two other top 10 hits are both from affiliated label 1015 Music. "I'm a Slave 4 U" featuring Faith Evans and "I'm a Slave 4 U (This)" by Faith Evans. They're on the way down, but each spent several weeks in the top five.

THEY COULD BE GIANTS: The following songs will not be released at retail, according to their labels, but here's what they would need to hit No. 1 based on today's airplay numbers. **R. Kelly's** "When A Woman's Fed Up" (Jive) would need 21,000 units; **Dru Hill's** "These Are The Times" (University/Island) would need 24,000 units; **Laury'n Hill's** "Ex-Factor" (Columbia) would need 27,000 units; and **Tyrese's** "Sweet Lady" (RCA) would need 29,000 units.

The top single on this issue's Hot R&B Singles Sales list, **Monica's** "Angel Of Mine," sold 24,500 units at the core-stores panel.

Billboard[®] TOP R&B ALBUMS

FEBRUARY 6, 1999

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SOUNDSCAN**[®]

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	PEAK POSITION	WEEKS ON CHART
1	70	2	SILKK THE SHOCKER	NO. 1/GREATEST GAINER	1	1
2	1	6	DMX	FLISH OF MY FLISH	2	2
3	2	11	R. KELLY	THE R. KELLY	3	3
4	3	3	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	4	4
5	2	5	DAVID NAVARRO	ENTER THE DRU	5	5
6	5	12	JAY-Z	VOL. 2... HARD CORE	6	6
7	4	4	MYSTIKAL	GETTIN' FABLIOUS	7	7
8	7	5	2PAC	GREATEST HITS	8	8
9	8	5	BUSTA RHYMES	THE FINAL WORD	9	9
10	12	14	JUVENILE	400 DEGREEZ	10	10
11	9	6	VARIOUS ARTISTS	THE R. KELLY	11	11
12	10	7	REDMAN	DOGS DA NAME 2000	12	12
13	14	32	DMX	IT'S DAMN HELL IS HOT	13	13
14	16	20	TYRESA	TYRESA	14	14
15	13	11	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	15	15
16	17	13	MARIAN CAREY	AGONY	16	16
17	15	17	OUTKAST	AKAHI	17	17
18	15	16	BRANDY	NEVER SAY I NEVER	18	18
19	19	18	KRISTIN FRANKLIN	THE INDIAN PROJECT	19	19
20	9	7	KEITH MURRAY	IT'S A BEAUTIFUL THING	20	20
21	23	22	METHUEN MAN	THE 2000 JUDGMENT DAY	21	21
22	25	23	THE TEMPTATIONS	PHENOMENAL	22	22
23	20	19	ICE CUBE	WAR & PEACE VOL. 1	23	23
24	22	21	DEORAH COX	ONE WISH	24	24
25	24	25	WILL SMITH	BIG WULFIE	25	25
26	26	26	FAITH EVANS	THE FAITH	26	26
27	27	27	VARIOUS ARTISTS	WE CAN'T BE STOPPED	27	27
28	27	28	KELLY PRICE	THE WOMAN	28	28
29	28	28	MONICA	THE BOY IS MINE	29	29
30	39	43	JESSE POWELL	BOULT IT	30	30
31	32	39	TRICK DADDY	WWW.THUG.COM	31	31
32	30	27	QU DUK	RHYTHM-ISM	32	32
33	35	34	GERALD LEVERT	LOVE & CONSEQUENCES	33	33
34	39	31	SOUNDTRACK	RUSH HOUR	34	34
35	31	32	THE SOURCE	NIMBLE	35	35
36	35	31	VARIOUS ARTISTS	VOLUME 2	36	36
37	37	38	KEITH SWEAT	STILL IN THE GAME	37	37
38	34	29	GETO DRIFTS	DA GOOD DA BAD DA UGLY	38	38
39	33	31	THE KILLERS	REKOR	39	39
40	42	40	TRIN-TEE 5-TONE	TRIN-TEE 5-TONE	40	40
41	38	33	BONE THUGS-N-HARMONY	THE COLLECTION: VOLUME ONE	41	41
42	44	54	GETTIF HAF	ON DA GRIND	42	42
43	41	37	THE TEMPLATIONS	THE TEMPLATIONS	43	43
44	40	35	RZA AS BOBBY DIGITAL	RZA AS BOBBY DIGITAL	44	44
45	36	73	TELA	NOW OR NEVER	45	45
46	48	47	MONIFAH	MOTHERHOOD	46	46
47	57	50	XSCAPE	TRACES OF MY LIFSTOCK	47	47
48	53	49	KENNY LATTIMORE	FROM THE SCALA OF MIAMI	48	48

49	43	42	MAX X	MAMA DRAMA	49	49
50	47	45	SOUNDTRACK	THE PRINCE OF EGYPT—INSPIRATIONAL	50	50
51	58	58	98 DEGREES	98 DEGREES AND RISING	51	51
52	45	44	VARIOUS ARTISTS	MY PARTY TO GO	52	52
53	52	52	TO CLOAKROOM	THEY NEVER SAW ME COMING	53	53
54	50	56	TERMINAL DUPRI	LIFE IN THE ORIGINAL SOUNDTRACK	54	54
55	50	46	SOUNDTRACK	THE PRINCE OF EGYPT—INSPIRATIONAL	55	55
56	46	41	BIZZY BONE	HEAVENZ MOVE	56	56
57	74	65	CRUCIAL CONFlict	GOOD SIDE BAD SIDE	57	57
58	61	25	MASTER P	MP DA LAST DRO	58	58
59	63	24	LUTHER VANDROSS	FAITH	59	59
60	51	77	LES NUBIAN	PRINCESSES NUBIANES	60	60
61	NEW	1	FOXY BROWN	CHINA DOLL	61	61
62	56	40	MTA	MTA	62	62
63	54	62	JAGGED EDGE	A JAGGED AREA	63	63
64	50	60	JANET	THE VELVET ROPE	64	64
65	71	92	SOUNDTRACK	HOW STELLA GOT HER GROOVE BACK	65	65
66	85	96	Q D AND THE INNER SOUL CIRCLE	TWENTY-TWO: P.A. WORLD WIDE	66	66
67	73	66	NO THUGS FAMILY	FAMILY SCRIPTURES CHAPTER 8: FAMILY REUNION	67	67
68	66	51	ARON HALL	INSIDE OF YOU	68	68
69	78	74	MASTER P	GHETTO D	69	69
70	75	94	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT	70	70
71	64	61	GANGSTA BOO	ENDURING MINDS	71	71
72	68	65	SHOOP DOGG	DA GAME IS TO BE SOLED, NOT TO BE TOLD	72	72
73	55	50	BRIAN MCKNIGHT	ANYTIME	73	73
74	67	64	SOUNDTRACK	DR. DOLITTLE: THE ALBUM	74	74
75	78	68	JON B	COOL RELAX	75	75
76	77	67	MAXWELL	EMERYA	76	76
77	62	62	HEAT	RAISED NECT	77	77
78	76	73	DOVINE	FABY TALES	78	78
79	55	59	PETE ROCK	SOUL SURVIVOR	79	79
80	81	81	NAJEE	MORNING TENDERNESS	80	80
81	RE-ENTRY	3	VOICES OF THEORY	VOICES OF THEORY	81	81
82	72	71	SILKA THE SHOCKER	CHARGE IT 2 DA GAME	82	82
83	75	96	K-CI & JAY-Z	LOVE ALWAYS	83	83
84	93	93	JAY-Z	IN MY LIFETIME, VOL. 2	84	84
85	91	89	VARIOUS ARTISTS	ESPN PRESENTS: JOKI JAMES VOL. 4	85	85
86	86	79	NOREAGA	N.O.R.E.	86	86
87	80	86	CYPRESS HILL	CYPRESS HILL	87	87
88	82	84	A TRIBE CALLED QUEST	THE LOVE MOVEMENT	88	88
89	98	80	VARIOUS ARTISTS	KODI KAPRI: SOUNDTRACK TO THE STREETS	89	89
90	92	87	VARIOUS ARTISTS	BAD BOYS GREATEST HITS VOLUME 1	90	90
91	87	74	LOSER	MY WAY	91	91
92	94	88	LINK LANKA	SOX DOWN	92	92
93	89	82	SOUNDTRACK	BLADE 2	93	93
94	100	90	SOUNDTRACK	DOWN IN THE DELTA	94	94
95	RE-ENTRY	7	VARIOUS ARTISTS	PURE FUNK	95	95
96	97	81	CHICO DEBARGE	LONG TIME NO SEE	96	96
97	RE-ENTRY	37	TAMIA	TAMIA	97	97
98	NEW	1	THE COUP	STEAL THIS ALBUM	98	98
99	RE-ENTRY	2	GLENN JONES	ITS TIME	99	99
100	99	75	BRANDY NUBIAN	THE SYMBOL	100	100

*Albums with the greatest sales gain this week. **Recording Industry Association of America (RIAA) certification for shipment of 500,000 album units. ***RIAA certification for shipment of 1 million units, with multiple album sales indicated by a number following the album title. For the board only, and should albums with a running time that exceeds two hours, the RIAA multipliers are available. Most top price and sales figures are for R&B and R&B albums, and are subject to change. *Top price market CD, and other CD prices are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. PaceSetter indicates biggest percentage growth. Heatseeker impact awards albums released from Heatseekers this week. ** indicates past or present Heatseeker title. © 1999, Billboard/RIAA Communications, and SoundScan, Inc.



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CONNECTED

IN STORES FEBRUARY 9TH

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"Miami's First Platoon 'M.I.A.M.I.' east coast influenced sound is no joke." - NASTY NICE, Hot Sauce Magazine

EXECUTIVE PRODUCER: D.P.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Tracking service. 103 R&B stations are electronically monitored 24 hours a day. 7 days a week. Songs are only included in the compilation, compiled by monitoring exact dates of airplay with Airplay Interactive data. This data is used in the Hot R&B Singles chart.

WEEKS ON CHART	TITLE ARTIST (IMP/IMP/PROG/PROG LABEL)	THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/IMP/PROG/PROG LABEL)	THIS WEEK LAST WEEK
1	NO. 1				
1	1	1	38	40	40
2	2	2	39	6	6
3	3	3	40	7	7
4	4	4	41	8	8
5	5	5	42	9	9
6	6	6	43	10	10
7	7	7	44	11	11
8	8	8	45	12	12
9	9	9	46	13	13
10	10	10	47	14	14
11	11	11	48	15	15
12	12	12	49	16	16
13	13	13	50	17	17
14	14	14	51	18	18
15	15	15	52	19	19
16	16	16	53	20	20
17	17	17	54	21	21
18	18	18	55	22	22
19	19	19	56	23	23
20	20	20	57	24	24
21	21	21	58	25	25
22	22	22	59	26	26
23	23	23	60	27	27
24	24	24	61	28	28
25	25	25	62	29	29
26	26	26	63	30	30
27	27	27	64	31	31
28	28	28	65	32	32
29	29	29	66	33	33
30	30	30	67	34	34
31	31	31	68	35	35
32	32	32	69	36	36
33	33	33	70	37	37
34	34	34	71	38	38
35	35	35	72	39	39
36	36	36	73	40	40
37	37	37	74	41	41
38	38	38	75	42	42
39	39	39	76	43	43
40	40	40	77	44	44
41	41	41	78	45	45
42	42	42	79	46	46
43	43	43	80	47	47
44	44	44	81	48	48
45	45	45	82	49	49
46	46	46	83	50	50
47	47	47	84	51	51
48	48	48	85	52	52
49	49	49	86	53	53
50	50	50	87	54	54
51	51	51	88	55	55
52	52	52	89	56	56
53	53	53	90	57	57
54	54	54	91	58	58
55	55	55	92	59	59
56	56	56	93	60	60
57	57	57	94	61	61
58	58	58	95	62	62
59	59	59	96	63	63
60	60	60	97	64	64
61	61	61	98	65	65
62	62	62	99	66	66
63	63	63	100	67	67
64	64	64	101	68	68
65	65	65	102	69	69
66	66	66	103	70	70
67	67	67	104	71	71
68	68	68	105	72	72
69	69	69	106	73	73
70	70	70	107	74	74
71	71	71	108	75	75
72	72	72	109	76	76
73	73	73	110	77	77
74	74	74	111	78	78
75	75	75	112	79	79
76	76	76	113	80	80
77	77	77	114	81	81
78	78	78	115	82	82
79	79	79	116	83	83
80	80	80	117	84	84
81	81	81	118	85	85
82	82	82	119	86	86
83	83	83	120	87	87
84	84	84	121	88	88
85	85	85	122	89	89
86	86	86	123	90	90
87	87	87	124	91	91
88	88	88	125	92	92
89	89	89	126	93	93
90	90	90	127	94	94
91	91	91	128	95	95
92	92	92	129	96	96
93	93	93	130	97	97
94	94	94	131	98	98
95	95	95	132	99	99
96	96	96	133	100	100
97	97	97	134	101	101
98	98	98	135	102	102
99	99	99	136	103	103
100	100	100	137	104	104
101	101	101	138	105	105
102	102	102	139	106	106
103	103	103	140	107	107
104	104	104	141	108	108
105	105	105	142	109	109
106	106	106	143	110	110
107	107	107	144	111	111
108	108	108	145	112	112
109	109	109	146	113	113
110	110	110	147	114	114
111	111	111	148	115	115
112	112	112	149	116	116
113	113	113	150	117	117
114	114	114	151	118	118
115	115	115	152	119	119
116	116	116	153	120	120
117	117	117	154	121	121
118	118	118	155	122	122
119	119	119	156	123	123
120	120	120	157	124	124
121	121	121	158	125	125
122	122	122	159	126	126
123	123	123	160	127	127
124	124	124	161	128	128
125	125	125	162	129	129
126	126	126	163	130	130
127	127	127	164	131	131
128	128	128	165	132	132
129	129	129	166	133	133
130	130	130	167	134	134
131	131	131	168	135	135
132	132	132	169	136	136
133	133	133	170	137	137
134	134	134	171	138	138
135	135	135	172	139	139
136	136	136	173	140	140
137	137	137	174	141	141
138	138	138	175	142	142
139	139	139	176	143	143
140	140	140	177	144	144
141	141	141	178	145	145
142	142	142	179	146	146
143	143	143	180	147	147
144	144	144	181	148	148
145	145	145	182	149	149
146	146	146	183	150	150
147	147	147	184	151	151
148	148	148	185	152	152
149	149	149	186	153	153
150	150	150	187	154	154
151	151	151	188	155	155
152	152	152	189	156	156
153	153	153	190	157	157
154	154	154	191	158	158
155	155	155	192	159	159
156	156	156	193	160	160
157	157	157	194	161	161
158	158	158	195	162	162
159	159	159	196	163	163
160	160	160	197	164	164
161	161	161	198	165	165
162	162	162	199	166	166
163	163	163	200	167	167
164	164	164	201	168	168
165	165	165	202	169	169
166	166	166	203	170	170
167	167	167	204	171	171
168	168	168	205	172	172
169	169	169	206	173	173
170	170	170	207	174	174
171	171	171	208	175	175
172	172	172	209	176	176
173	173	173	210	177	177
174	174	174	211	178	178
175	175	175	212	179	179
176	176	176	213	180	180
177	177	177	214	181	181
178	178	178	215	182	182
179	179	179	216	183	183
180	180	180	217	184	184
181	181	181	218	185	185
182	182	182	219	186	186
183	183	183	220	187	187
184	184	184	221	188	188
185	185	185	222	189	189
186	186	186	223	190	190
187	187	187	224	191	191
188	188	188	225	192	192
189	189	189	226	193	193
190	190	190	227	194	194
191	191	191	228	195	195
192	192	192	229	196	196
193	193	193	230	197	197
194	194	194	231	198	198
195	195	195	232	199	199
196	196	196	233	200	200
197	197	197	234	201	201
198	198	198	235	202	202
199	199	199	236	203	203
200	200	200	237	204	204
201	201	201	238	205	205
202	202	202	239	206	206
203	203	203	240	207	207
204	204	204	241	208	208
205	205	205	242	209	209
206	206	206	243	210	210
207	207	207	244	211	211
208	208	208	245	212	212
209	209	209	246	213	213
210	210	210	247	214	214
211	211	211	248	215	215
212	212	212	249	216	216
213	213	213	250	217	217
214	214	214	251	218	218
215	215	215	252	219	219
216	216	216	253	220	220
217	217	217	254	221	221
218	218	218	255	222	222
219	219	219	256	223	223
220	220	220	257	224	224
221	221	221	258	225	225
222	222	222	259	226	226
223	223	223	260	227	227
224	224	224	261	228	228
225	225	225	262	229	229
226	226	226	263	230	230
227	227	227	264	231	231
228	228	228	265	232	232
229	229	229	266	233	233
230	230	230	267	234	234
231	231	231	268	235	235
232	232	232	269	236	236
233	233	233	270	237	237

Cubland Eats Up Charlotte's 'Skin'

SKIN DEEP: It was 7 a.m. Jan. 17 when Charlotte sashayed her way onto the stage of New York's blissed-out Twilo club. According to the singer, whose captivating single "Skin" jumps from No. 10 to No. 6 on the Hot Dance Music/Club Play chart, it was the perfect way to finish a night of shows.



CHARLOTTE

"Oh, it certainly was an evening, that's for sure," quips the 21-year-old singer/songwriter, who also performed at Club Abyss in South Amboy, N.J., and Amsterdam on Long Island, N.Y. "By the time I got to Twilo, I was pumped with adrenaline."

For Charlotte, the three distinctly different venues illustrated the diverse cultural landscape that exists within America's clubland. And while Charlotte was well-received at each club, she admits that she'll never forget "the boys of Twilo."

The singer says that they were the best crowd a performer could have. "They went completely there with me. They knew the lyrics inside and out. They were singing right along with me. We had a wicked time. I've always thought the point of a show is to have a good time—and those guys were totally into it. And so was I."

Quite the savvy performer, Charlotte's been honing her craft since the early '90s, when she signed to Big Life U.K. Club punters may recall her two singles for the label: the Lisa Stansfield-penned/Roger S.-remixed "Sugar Tree" and the Masters At Work-remixed "Queen Of Hearts," which she recorded with Jazzie B. (of Soul II Soul).

Citing creative differences with the label, Charlotte says she decided to go her own way. At the time, Jazzie B. was searching for another vocalist to join the Soul II Soul fold. And apparently, he wanted Charlotte.

Recalls the singer, "Jazzie B.] took me into his office and said, 'Right, Charlotte, I need some



by Michael Paoletta

songs for my album. Here's a dictaphone, here's a microphone, and the fridge is over there. Then, he left me to it. At first, I thought he was joking, but then I found out he wasn't."

In the end, Charlotte wrote four songs, including "Don't You Dream" and "Pride"; sang lead on the Junie Morrison-penned "I Care"; and toured extensively with the Soul II Soul collective.

Today, Charlotte is signed to Parlophone U.K. and is enjoying some success with her R&B-drenched debut album, "Just Another Girl." While the album was issued solely in Japan on Toshiba-EMI, Parlophone plans to release it in September in the U.K.—albeit in a restructured form.

"It's funny," says the half-British, half-Jamaican singer, "but with the success of the club remixes of 'Skin,' Japan now wants to release a Charlotte dance remix project. And that got me to thinking about going back into the studio to record some new songs for the album [that will come out in England]."

So, during her New York visit, Charlotte collaborated with the likes of Junior Vasquez and David Morales on several tracks. In fact, her next single for Nervous, which licenses her recordings from Parlophone U.K., is the Morales-remixed "Someday," which like "Skin," Charlotte co-wrote.

Reflecting on her current success, Charlotte is pondering the industry concerns that many

dance artists know too well: "Why aren't dance artists given the proper respect? Why are they never seen as proper artists? Don't people realize that artists can have more than one side, that an artist can make dance music as well as R&B music? Quite honestly, I don't mind the 'dance' label at all. Never have I received so much love and respect."

NEVER GIVE UP: After years of being the featured vocalist on numerous club hits—including DJ Dado's "Gimme Love" and Bobby



WEEKS

D'Ambrosio's "Moment Of My Life"—Michelle Weeks finally has a label to call her own. In December, she signed on the dotted line with West Babylon, N.Y.-based ZYX Music.

"This isn't the first time I've been offered a solo deal," says the native New Yorker. "In the past, interested labels would always tell me what they wanted me to do. And I always thought, 'I don't think so.' So, I kept searching. I was looking for a deal that would benefit both me and the label. I needed a label that would allow me to be on the creative team. ZYX has promised that."

The label's A&R manager, Kevin Doyle, says that this is a long-term project and that an album will be in stores by summer. "We see this as the opportunity of a lifetime," says Doyle. "Michelle has all the makings of a crossover artist. She deserves to be treated like a pop artist."

At this said, expect the album to showcase a cross section of musical styles, including R&B, pop, ballads, and dance. In typical Weeks fashion, the songs will tell a story—preferably one that gives the listener hope. "I need to believe in the lyrics I'm singing," says Weeks. "For me, there always needs to be a message in the music." Speaking of which, *(Continued on next page)*

Kevin Yost Brings His Jazz/House Mix To Twisted America's 'Town'

BY ANDREW SHIH

NEW YORK—In evolution, geographic isolation usually leads to the appearance of new species. While isolation of any kind in the information age is rare, producer/remixer/ID Kevin Yost—who lives and works in the small town of Waynesboro, Pa.—seems to have achieved that uncommon debutment. And he's done so in spite of increasing attention from pundits and fans worldwide.

Since the mid-'90s, Yost has been creating club music that mixes jazzy overtones with house undercurrents. Recording for respected house labels like Chicago's Guidance Recordings and Newark, N.J.-based If Records, Yost has been encouraged to follow his musical vision, with a musical literacy and melodic inventiveness paving the way.

Often played alongside other jazz/house enthusiasts, Yost's music nevertheless distinguishes itself with intricate and lyrical solo passages that are more often than not played on the piano. The artist sees such passages as "structured narrative" and not "flight-of-fancy noodling."

According to Yost—who is managed and booked by Joe Ventola and Nahla, respectively, both of If Records productions—features the moving trend in electronic and acoustic music that can only be termed "jazz/house/funk." Yet even he admits that this tag doesn't completely capture the fusion of sensibilities and focused introspection that permeate his work.

Originally a percussionist, Yost is a self-taught multi-instrumentalist who draws inspiration from such "un-hip" genres as jazz fusion and new age. However, what he takes from those genres is "feelings," as opposed to specific chops or licks. "With this knowledge, it's not surprising that Yost considers Chuck Mangione an important influence. "What appeals to me," says Yost, "is his sense of musicality, his nice crisp sound and Latin influences."

Although Yost hesitates to compare his music with those of others, he'll admit the following: "I don't want my music to share the same impressions as my own."

Yost's percussionist background lets him balance smooth chords, gorgeous melodies, and body-moving beats into a unified

whole. Says Yost, "I expressly want the listener to be hypnotized by the grooves when listening to my music."

While the grooves of such Yost productions as "Hypnotic Progression, Pt. 1" and the classic "The Starry Night" are as addictive and sinewy as any other house track, they are first and foremost an integral part of the composition and not merely rhythmic backdrop.

This becomes evident on his forthcoming Twisted America best-mixed compilation, appropriately titled "Small Town Underground," which spotlights his original productions and remix work. (His songs are published through Calvert [ASCAP].)

The interaction between blistering percussive tones and flowing melodic voices feels organic; it's not a haphazard juxtaposition. Yost's music highlights his command of both the relationship between rhythm and melody and the innate quality and implication of different sounds.

"You know," muses Yost, "the piano is considered a percussion instrument. When you hit a key, a hammer strikes the string."

Living in a small town, where the nearest record shop is miles away, Yost admits that it's not always easy to stay current with new club music.

And what he does manage to discover is, for his taste, often less than satisfying, especially the offerings in such electronic-based dance styles as breakbeat and drum'n'bass.

"They're not really musical," he says. "That's not to say that it's necessarily bad; it's just that with all that technology, I had expected more."

Indeed, it seems that everything about this iconoclastic artist goes against what's conventionally expected from a practicing dance music producer. From his self-imposed isolation, which lets him be "away from all the politics of music," Yost is true to himself. "I don't want to create, and music is the idiom that I'm best at," he says. "I also paint—and like music, I like that I can step back after it's done, look at it, and feel that it's become a part of me."

"When I make music," he adds, "I start with an idea, either an emotional or musical one, and then I just go. In the end, it's beyond me."

Billboard. HOT Dance Breakouts

FEBRUARY 6, 1999
CLUB PLAY

1. **FOOL FOR LOVE** SOUL STATION HITS
2. **THE #1 SONG IN HEAVEN SPARKS**
3. **BODY MOVIN'** BEASTIE BOYS
4. **KING OF SNAKE UNDERWORLD** AND
5. **SUPER SONIC MUSIC INSTRUCTOR** HITS

MAXI-SINGLES SALES

1. **MIRROR MIRROR** MAGIC DOG
2. **PROMETHEAN GRIFFO** KASTAR
3. **HANDS UP** RAZ RAZOR CUTTING
4. **SILAMILLIRIA CARLOS** ANGELO AMERICA
5. **PACEMAKER** BILLIE RAY MARTIN

(Based on sales with future chart potential, based on club play or sales reported this week.)

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS

ARTIST

TITLE (ARTIST'S NAME/COMPANION LABEL)					No. 1					ARTIST				
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART											
1	1	1	1	IT'S NOT RIGHT BUT IT'S ONLY A NIGHT (1) 101	3	weeks at No. 1				WHITNEY HOUSTON				
2	3	4	9	BEAUTIFUL (WARNER BROS. 4056)						• BETTE MIDLER				
3	4	9	9	PRESSURE (STRICTLY RHYTHM 1285)						• JULIA MUELLER				
4	2	2	5	BLAKE MONDAY (LUMINERX-111 44555/REPRISE)						• ORIO				
5	2	13	7	TUNE ME UP (THE JELLYBAND 214)						PLUMIC HONG				
6	10	22	4	SKIN NERVOUS 2006						• CHARLOTTE				
7	9	16	7	THE REASON (DANNYMOORE PROMUSICPRO)						LYLE 13D				
8	5	3	9	OUTSIDE (EPC PROMO)						• GEORGE MICHAEL				
9	6	4	10	UP & DOWN (GROOVIOUS GOSPEL/STRICTLY RHYTHM)						• VENGABROS				
10	12	18	3	U GOT MY LOVE (NO BIZ REPORT)						• DJ JEAN				
11	8	9	10	POWER (LIGHTBOLT 127)						JOI CARDEWELL				
12	19	33	4	SOMEONE TO WATCH (H.O.A. 341982)						• VERNICIA				
13	13	15	9	CONTACT (C&C AMERICA PROMO)						• BROOKLYN BUNCH				
14	22	38	3	YOU GOT ME BURNIN' UP (TOMMY BOY SILVER LABEL 34070001 BOY)						• CELVIN FISHER				
15	16	21	4	THAT ZIPPER TRACK (MOONBIRD BEES)						DJ DAN PRESENTS NEEDLE DAMAGE				
16	28	36	4	TAKE THE LONG WAY HOME (CHERRY PROMUSICPRO)						• FAITHLESS				
17	23	28	5	GOSPEED (MUSKOVIN 19)						BT				
18	27	27	5	ACTIVATE (EMPIRE STATE 062150/STALL THAT KID CHRIS & DJ MIKA PRES. HARD/FEELINGS)										
19	14	6	12	THESE ARE THE TIMES (GIFTEEN DESAQUA BOOGIE)						PURE SUGAR				
20	11	7	13	BELIEVE (WARNER BROS. 44576)						• CHER				
21	21	25	8	HIGH SLIDE (563/ASCENDANCY)						• LIGHTHOUSE FAMILY				
22	29	30	5	SPECIAL ALICE (SPECIAL PROMUSICPRO)						• GARAGE				
23	31	34	4	FLOWER DUTY (99 CLASSIC/RE)						JONATHAN PETERS PRESENTS LUNARHAWK				
24	15	10	10	RELEASE ME (INTENSE SADDY/PRO)						ENGLBERT HUMBERGARD				
25	17	11	11	WISHING ON A STAR (BLACK CULTURE IMPORT/ATLANTIC)						RANDY CRAWFORD				
26	17	11	11	DON'T LET THIS MOMENT END (EPC 73659)						• GLORIA ESTEFAN				
27	26	23	9	NO NOS TENEMOS (ENT) (H.O.A. 341579)						PROJECTO UNO				
28	34	37	4	I'VE HAD ENOUGH (MCA 5026)						REGINA BELLE				
29	32	34	10	ONE VERY STYLISH FILLIE (ATLANTIC PROMO)						• DIMITRI FROM PARIS				
30	33	25	11	SUNSHINE DAY (JELLYBAND 234)						MATT BANGS				
31	41	—	2	99 ASTRAWINGS (PROMUSICPRO)						• CASSIUS				
32	43	3	3	OBSESSION & FLIRT (10000)						• VENGABROS				
POWER PICK					• FLUZZY LUCAS									
33	46	2	2	WE LIKE TO PARTY (10000) (ALTERNATIVE RHYTHM)										
34	37	40	3	GET UP, FEEL THE MUSIC (SP. 4678)						FM NETHERS				
35	18	12	13	I LIKE THE WAY A FLY (1018)						DINE DIKES				
36	39	46	3	SOMEONE (PROMUSICPRO)						ASCENSION				
37	24	14	14	THIS WAY (WELCOMA WA 003)						VERNESSA MITCHELL				
38	35	41	4	TOMORROW (NERVOUS 2006)						KIM EUNG				
39	42	—	2	THE LOWER THAT YOU ARE (REXEM 2000) (JELLYBAND 2347)						PULSE FEAT. ANTONETTE ROBERSON				
40	40	44	3	I KNOW I CAN DO IT (F-111 44555/REPRISE)						LISAMAH				
41	45	—	2	EXTERNAL FLAMES (TOMMY BOY SILVER LABEL 34070001 BOY)						HYPERTRIPPO				
42	44	—	2	YOU DON'T KNOW ME (ARMED 62)						• ARMAND VAN HELDEN FEATURING DUANE HARDEN				
43	31	26	13	JOHN IN THE CHART NAME 30033						KEVIN AVERN				
44	43	49	3	AIN'T NO MOUNTAIN HIGH ENOUGH (LORD/ONE)						JOCKEY UN BROWN				
HOT SHOT DEBUT					• CORINA ELIZABETH									
45	NEW	1	1	HAPPY (ATLANTIC/RE)										
46	20	19	15	11 SONIA GAY YA BABY (STIRACADA 4375/DELA AMERICA)						BLACK COMOTION				
47	NEW	1	1	JOY DEMYTHA						KATHY BROWN				
48	47	50	3	SATISFIED (TRU 10052)						ERIN HAMILTON				
49	RE-ENTRY	10	10	HORNY (AMERICAN 7066/COLUMBIA)						• MOUSSE T. VS. HOT T. JERIC				
50	NEW	1	1	ARE YOU USING ME (VIRGO PROMO)						LUTHER VANDROSS				

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, HOTEL, MUSIC, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

ARTIST

TITLE (ARTIST'S NAME/COMPANION LABEL)					No. 1					ARTIST				
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART											
1	1	1	11	BELIEVE (1) (WARNER BROS. 44576)	12	weeks at No. 1				• CHER				
2	NEW	1	1	IT'S NOT RIGHT BUT IT'S ONLY A NIGHT (1) 101						WHITNEY HOUSTON				
3	NEW	1	1	ALL I HAVE TO GIVE (1) (NO. 4755)						• BACKSTREET BOYS				
4	2	3	16	MUSIC SOUNDS BETTER WITH YOU (1) (ROULETTE/REPRISE)						• STARDUST				
5	3	2	18	NODDY'S SUPPOSED TO BE HERE (1) (ATLANTA 1385)						• GURUGAN COK				
GREATEST GAINER					• VENGABROS									
6	4	5	8	WE LIKE TO PARTY (1) (10000) (ALTERNATIVE RHYTHM)						• VENGABROS				
7	5	4	37	THE BOY IS MINE (1) (ATLANTIC 84184)						• BRANDY & MONICA				
8	6	—	2	TAKING EVERYTHING (1) (EASTWEST 637765)						• GERALD LEVERT				
9	7	9	39	BRIGHT TRAIN (1) (FOREBODEN 234)						• ROBBIE TRONCO				
10	10	8	27	THE ROCKFELLER SKANK (1) (10000) (ALTERNATIVE RHYTHM)						• FATBOY SLM				
11	9	6	9	WOULD YOU...? (1) (NO. 4755)						• TOUCH AND GO				
12	13	13	22	BUAVENIENTE (1) (10000) (ALTERNATIVE RHYTHM)						• ELVIS PRESLEY				
13	11	7	40	MY ALLFAY AWAY (BUTTERFLY REPRIS)						• MARRAH CAREY				
14	8	—	2	1999 (1) (10000) (ALTERNATIVE RHYTHM)						• JONAS MARRAS				
15	12	17	10	THE 1000 (1) (10000) (ALTERNATIVE RHYTHM)						• MOUSSE T. VS. HOT T. JERIC				
16	15	14	35	PURSE (1) (10000) (ALTERNATIVE RHYTHM)						• LORDS OF ACID				
17	19	17	9	UP & DOWN (1) (10000) (ALTERNATIVE RHYTHM)						• VENGABROS				
18	14	10	19	ONLY WHEN I LOSE MYSELF (1) (10000) (ALTERNATIVE RHYTHM)						• DEPECHE MODE				
19	16	11	32	RAY OF LIGHT (1) (10000) (ALTERNATIVE RHYTHM)						• MADONNA				
20	17	15	43	EVERYBODY (BACKSTREET'S BACK) (1) (10000) (ALTERNATIVE RHYTHM)						• BACKSTREET BOYS				
21	20	27	27	DO IT AGAIN/BEAT THEIR HEART (1) (10000) (ALTERNATIVE RHYTHM)						• RAZOR N. GURDO				
22	21	19	44	JUMP AROUND (2000) (1) (10000) (ALTERNATIVE RHYTHM)						• HOUSE OF PAIN				
23	NEW	1	1	BEAUTIFUL (1) (10000) (ALTERNATIVE RHYTHM)						• BETTE MIDLER				
24	24	20	46	PROZENT (1) (10000) (ALTERNATIVE RHYTHM)						• MADONNA				
25	25	18	12	LET'S LET THIS MOMENT END (1) (10000) (ALTERNATIVE RHYTHM)						• GLORIA ESTEFAN				
26	NEW	1	1	FRIND OF WINE (1) (10000) (ALTERNATIVE RHYTHM)						• KELLY PRICE				
27	26	26	55	PLASTIC DREAMS (REVISITED) (1) (10000) (ALTERNATIVE RHYTHM)						• JARVIS				
28	27	25	36	THE GUP OF LIFE (THE OFFICIAL SOUND OF THE WORLD CUP FINAL) (1) (10000) (ALTERNATIVE RHYTHM)						• RODY MARTIN				
29	NEW	1	1	TAINTED LOVE (1) (10000) (ALTERNATIVE RHYTHM)						• SOFT CELL VS. CLUB 69				
30	26	22	14	JUMP AROUND (2000) (1) (10000) (ALTERNATIVE RHYTHM)						• BIG DADDY DRECHTER				
31	22	—	2	YOU GOT ME BURNIN' UP (1) (10000) (ALTERNATIVE RHYTHM)						• CELVIN FISHER				
32	25	21	52	HOW DO I LIVE (1) (10000) (ALTERNATIVE RHYTHM)						• LEARN RAMES				
33	23	—	2	EXTERNAL FLAMES (1) (10000) (ALTERNATIVE RHYTHM)						• HYPERTRIPPO				
34	33	30	5	SKIN (1) (10000) (ALTERNATIVE RHYTHM)						• CHARLOTTE				
35	30	24	14	MUSCLES (1) (10000) (ALTERNATIVE RHYTHM)						CLUB 69 FEATURING SUZANNE PALMER				
36	32	45	3	C'EST LA VIE (1) (10000) (ALTERNATIVE RHYTHM)						• B. PITCHED				
37	NEW	1	1	ECSTASY (TIME YOUR SHOTS OFF) (1) (10000) (ALTERNATIVE RHYTHM)						JOHNNY VICIOUS FEAT. LULA				
38	29	29	14	WHAT DO YOU REMEMBER (1) (10000) (ALTERNATIVE RHYTHM)						• M.G.				
39	RE-ENTRY	15	15	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (1) (10000) (ALTERNATIVE RHYTHM)						DANNY TENAGLIA & JENIFER				
40	31	31	42	SMACK MY BUTCH UP (1) (10000) (ALTERNATIVE RHYTHM)						• PRODIGY				
41	47	—	2	...BABY ONE MORE TIME (1) (10000) (ALTERNATIVE RHYTHM)						• BRITNEY SPEARS				
42	35	23	23	THINKIN' 'BOUT IT (1) (10000) (ALTERNATIVE RHYTHM)						• GERALD LEVERT				
43	38	36	7	I HADK U (1) (10000) (ALTERNATIVE RHYTHM)						CYNTHIANA				
44	39	33	24	IF WE HAD THE CHANCE (1) (10000) (ALTERNATIVE RHYTHM)						CYNTHIA				
45	RE-ENTRY	18	18	BLACK ROCKIN' BEATS (1) (10000) (ALTERNATIVE RHYTHM)						• THE CHEMICAL BROTHERS				
46	36	30	21	THOMAS JUST WANT ME (1) (10000) (ALTERNATIVE RHYTHM)						• DEBORAH CORN				
47	40	9	1	I STILL LOVE YOU (1) (10000) (ALTERNATIVE RHYTHM)						• LIL' SUZY				
48	RE-ENTRY	3	3	THIS JOY (1) (10000) (ALTERNATIVE RHYTHM)						VERNESSA MITCHELL				
49	43	40	18	LET ME GO...RELEASE ME (1) (10000) (ALTERNATIVE RHYTHM)						• VERNICIA				
50	46	—	2	TOGETHERNESS (1) (10000) (ALTERNATIVE RHYTHM)						• 2 TECHNOIDS				

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ♦ Indicates availability. Catalog number is for vinyl or maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single available; (V) Vinyl maxi-single available; (CD) CD maxi-single available; (D) 1999.

DANCE TRAX

(Continued from preceding page)

is in need of a few more songs to complete the album. Interested songwriters should contact Doyle.

THIS 'N' THAT: On Jan. 26, clubland was treated to a plethora of releases that will certainly please punters, punters, and purists alike. First up is DJ Eric's "We Are Love (UK)." Of the various remixes, a pattern similar to Stardust's "Music Sounds Better With You," this savvy house includes male

harmonies courtesy of Alexander O'Neal, production by New Jersey outfit Blaze, and a snappy Hall & Oates sample (think "I Can't Go For That"). Of the various remixes, we can't help but play Robbie Rivera's Flying High mix and FunkForce's tribal-disco Message Is Love mix.

From Warner Music France, we have Helena Noguerra's feisty remake of Elvis Presley's (don't forget Suzi Quatro's fab

version) "All Shook Up." While the original version works a trip-hop lounge vibe it is a Sneaker Pimps and Morecheba, the Zend Avenue remix is all fluttering drum's bass atmospheres. The real surprise, though, is a



Platinum Hopa, Garth Brooks, producer Don Was, and actress Sandra Bullock received double-platinum awards for the "Hopa Flots" soundtrack, which has been certified for sales of 2 million units by the Recording Industry Assn. of America. Shown, from left, are Was, Brooks, and Bullock.

Monte Warden Keeps Rolling Along

Wagoners Veteran Hits The Road With New Asylum Solo Release

BY CHET FLIPPO

NASHVILLE—As a member of the pioneering old-country group the Wagoners, Monte Warden recorded two landmark albums on A&M—"Stout & High" and "Good Fortune"—that have passed into history. As a solo artist, Warden then cut two critically acclaimed albums for the Austin, Texas-based Watermelon Records. His self-titled 1983 debut release and 1985's "Here I Am" are still available from some online retailers, although Watermelon has filed for bankruptcy.

Now, Warden hopes the third time is the charm as he starts another solo career with Nashville's Asylum Records, which on March 9 releases the album "A Stranger To Me Now."

Warden was Asylum president

Evelyn Shriver's first signing when she took over the label last April.

"Back when I was a publicist, Monte was the only act I ever sought out to sign," she says. "I loved the Wagoners. I went to their show and



WARDEN

the IFCO (International Fan Club Organization) show at Fan Fair and went up and introduced myself and got involved with [Warden's] career. I love him and his music. He's always done it his way."

"I was shocked as hell when she called me about Asylum," says Warden. "She said, 'I can't be your publicist anymore.' Instead, she became my record company president. A number of labels were looking hard at me, but Evelyn has total faith in me."

In recording the album, the often-ebullient Warden says he was devastated by a bitter divorce that shakled his songwriting.

"It really broke my heart," he says. "I also quit playing much, because I didn't feel like singing all those happy songs that I had written before. So I was trying to learn how to write sad

songs for the first time in my life. The irony of it is that people are telling me these sad songs are some of the finest writing I've ever done. It's funny how adversity can bring out the best in you. As a writer, you write about what you know, about what you're living."

Warden is a versatile writer—with cuts done by the likes of Maria McKee, Patty Loveless, Danni Leigh, Billy Yates, and Bruce Robison—but his most personal writing in years is on this record.

Such divorce-fueled songs as "A Stranger To Me Now" and "I Can't Tell My Heart What To Do" (both written with Nashville's Bill Lloyd) rank up there with many fine, sad mainstream country songs.

The first single, "Sometimes," is garnering much airplay in the East, thanks to Warden's extensive radio touring there. WCFO Allentown, Pa., PD Chuck Geiger says that Warden brought his guitar to the station and played live on the air for an hour, making new friends in the area.

"He's getting a real good response here," says Geiger. "Requests for him are up, and we're going to have him

(Continued on page 37)

Remembering The Late Decca Records: From Nashville Pioneer To '90s Independent Spirit

ON THE ROW: In further fallout from last month's Universal Music Group reorganization and the closing of Decca Records here (Billboard, Jan. 30), Lee Ann Womack, Mark Chesnut, and Gary Allen will be the only Decca artists absorbed into MCA Nashville. At Mercury Music Nashville, veteran artist John Anderson, comic Rodney Carrington, and new artist Jenny Simpson were let go. Some artists dropped by Decca are already being scouted by other labels (see story, page 1).



Among those Decca executives let go are label head Sheila Shipley Biddy and VP of promotion Rick Baumgartner.

Others leaving, from the promotions, administrative, and publicity staffs, were Lee Adams, Eric Beggs, April Rider, P.J. Olsen, Trudie Richardson, Larissa Juzwink, Denise Melton, and Gina Gamble.

Decca senior VP of A&R head Mark Wright is in discussions with MCA Nashville about joining that label. Decca Southwest regional promoter Enzo DiVincenzo replaces MCA Southwest rep Darlene Edwards.

Decca's demise leaves a long legacy of Music Row history. After RCA, Capitol, and Mercury have strong country lineages, Decca and MCM pioneered country recording sessions in Nashville in 1947 at the Castle Studio in the Tulane Hotel.

Decca Record Co. Ltd. was formed in the U.K. in 1929. Jack Kapp left Brunswick Records in 1940 to form Decca Records in the U.S. in 1934. Under Jack's brother David, Decca began making "hillbilly records" in the form of field recordings or in studios in Los Angeles, New York, and Chicago. After World War II, Decca's hillbilly side was renamed Country & Western, with Paul Cohen as its head.

Cohen started recording in Nashville with Owen Bradley, then music director at WSM, assisting him.

Decca became a country power with the likes of Ernest Tubb, Red Foley, Jimmie Davis, Bill Monroe, Kitty Wells, and Webb Pierce. With such recent additions as Brenda Lee, Decca survived the rock'n'roll explosion of the late '50s.

When Cohen retired in 1968, Bradley became head of Decca's country offices, where they then moved from New York to Nashville.

Bradley found his Eliza Doolittle in Patsy Cline. After Cline's failure as a rockabilly singer, Bradley guided her to crossover stardom; she made a series of marvelous recordings for Decca until her death in 1963. Bradley, who was responsible for the rise of the smooth Nashville sound along with RCA's Chet Atkins, was as adroit with Cline's lush sounds as he was with Loretta Lynn's traditional country style.

The last years of Decca marked the rise of Lynn and Conway Twitty, both separately and as a duo. In 1973, after Decca became MCA Records.

and the Decca name was retired, Bradley himself retired from the executive life in favor of full-time producing.

After many corporate years as MCA, the label was relaunched in 1994. Shipley Biddy as senior VP/MCM and Wright as head of A&R brought an independent sensibility to the new Decca.

Chesnut, as the label's premier artist, embodied Decca's independent spirit—as ready to cut a Diane Warren/Arcsmyth song as to carry on the tradition of pop standards. Decca's biggest recent achievement was in breaking new trad artist Womack in an era in which newagers said it couldn't be done.

Decca also gave country icon Dolly Parton another opportunity after Universal's Rising Tide Records was folded, and Parton responded with her strongest album of new songs in years.

Decca has been a proud name in country music in the finest Nashville tradition. R.I.P.



by Chet Flippo

Teen Jessica Andrews Grets 'World' With DreamWorks Set

BY DEBORAH EVANS PRICE

NASHVILLE—The 'We may well be remembered as the decade of the teen in country music. On the heels of the phenomenal success of LeAnn Rimes and the burgeoning career of Lila McCann comes the latest strong release, Jessica Andrews, who recently turned 15. Already acclaimed for "Will Be There For You," on "The Prince of Egypt—Nashville" album, Andrews will see her debut set, "Heart Shaped World," released March 23 on DreamWorks Nashville.

"LeAnn really opened the doors for young artists," says Andrews. "People took LeAnn seriously because she was so talented. I think that's when people started realizing teenagers are great and they deserve a shot. I credit her with opening the doors for younger people. I don't think age is so much the issue any more; I think it's all about the music."

"I will Be There For You," the first single, was a radio success. The video is already on CM, TNN, and other outlets. "The thing that hit me the most is when I was able to hear her album, I got through the first five songs and thought they were awesome. Then I realized I hadn't even gotten to the single yet," says Travis Moon, music director of KEET MYX. "I thought, 'Wow, there's at least six songs that are smashes.' I

got very excited about the music. I think she has a bright future."

Andrews started working toward that future early but was almost sidelined by health problems. "It was a bone growing through my spinal cord," she says of the condition that was diagnosed when she was 7. "I had a 50/50 chance of coming out of the surgery paralyzed. I just feel blessed that I'm OK now."

A native of Huntington, Tenn., Andrews entered her first talent contest at age 10, and someone sent a tape to Byron Gallimore, who has produced Tim McGraw and Jo Dee Messina, among others. Gallimore says he liked her voice but didn't know what he could do with a 10-year-old. A couple of years later, mutual friends introduced them, and they began working together.

"It was a long process," she says. "We looked for songs for over two years. We really wanted to go into the studio and experiment a lot to find my style. I did a lot of things that worked the best for me."

Andrews says she and Gallimore recorded almost 50 songs before settling on the 12 that are on the album. She credits Gallimore with his role as Missy, with getting top-notch songs from publishers. "Missy has a great relationship with all the publishers in Nashville," Andrews says. "She took

(Continued on page 37)



ANDREWS

Billboard **HOT COUNTRY** **SINGLE & TRACK**
FEBRUARY 6, 1992

25

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS. 

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Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ♦ Videscop availability. Catalog number is for CD single, or vinyl single / CD single is unavailable (C) Cassette single availability. (D) CD single availability. (M) Cassette main-single availability. (T) Vinyl main-single availability. (V) Vinyl single availability. (X) CD main-single availability. © 1999, Billboard/EMI Communications

Billboard **Top Country Singles Sales**™ FEBRUARY 6, 1993

COMPILED FROM A NATIONAL SAMPLE OF RETAIL
STORE, MASS MERCHANT, AND INTERNET SALES
REPORTS COLLECTED, COMPILED, AND PROVIDED BY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (ARTIST IF NUMBER ONE) (PUBLISHING LABEL)	ARTIST
1	1	1	1 I DON'T WANT TO MISS A THING (DEE ZEPHERINA ROSALIE) (2 weeks at No. 1)	MARK CHESNUTT
2	2	4	12 FLY (THE ANGEL SON) (SONY) 17131; NANNER BROS	THE WILKINSONS
3	3	2	40 NO PLACE * (WARNER BROS. 17247)	PAITH HILL
4	4	12	12 THIS KISS THAT FAR (ICA 10554-VEE)	SARA EVANS
5	5	6	6 SOMEBODY'S OUT THERE WATCHING EPIC (SONY)	THE KUNLEYS
6	6	9	14 HOLD ON TO ME ATLANTIC 84187-92	JOHN MICHAEL MONTGOMERY
7	10	3	11 MEANWHILE YOU HAVEN'T LEFT ME YET (ICA 10450-VEE 72084)	GEORGE STRAIT
8	7	5	19 I LOVE YOU WARNER BROS. 17132	TRAVIS TRITT
9	8	4	15 I'M ALRIGHT BYE BYE (CASH 78024)	JO DEE MESSINA
10	9	10	10 NO NO LIFE * (CASH 78025)	LEARN RAMES
11	15	10	10 RUFF OUT LOVED 70340-01	CHIN RAMES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE / ARTIST / NUMBER/STREETING LABEL	ARTIST
14	14	13	I WILL STAND (H&N 6557)ROSS	KENNY CHESNEY
15	15	17	YOU'RE BEGINNING TO GET TO ME (GANT 17)SEANWARRER BROS.	CLAY WALKER
16	17	15	GUILTY (H&N 6553)STREET	THE WARREN BROS.
17	19	16	COMMITMENT • (LORD 7)ROSS	LEANN RIMES
18	14	31	26 CENTS (GANT 17)SEANWARRER BROS.	THE WILKINSONS
19	NEW	1	ORDINARY LIFE (WARRER BROS. 17)36	CHAD BROS.
20	NEW	1	HOW FOREVER FEELS (H&N 6556)ROSS	KENNY CHESNEY
21	24	22	WRONG (H&N 6546)ROSS	MARTINA MCGIBBE
22	18	28	YOU & I (WARRER BROS. 17)36	AARON TIPPIN
23	22	21	ADDU! A PASTT LITTLE ROCK 77)DANIELA MENDALIVE	LEE ANN WOMACK
24	RE-ENTRY	14	ONE DAY LEFT TO LIVE (MONKY TUNER)AMERICA MERCURY 36)56	SAMMY KERSHAW
25	1	22	NO MORE LOOKING OVER MY SHOULDER (H&N 6558)ROSS	TRANS TITUS

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard® Communications and SoundScan, Inc.

COUNTRY
COUNTRY

by Wade Jensen

ONE FOR THE HISTORY BOOKS: Just as each of Tim McGraw's eight chart-topping titles on Hot Country Singles & Tracks has controlled No. 1 for at least two weeks, a record-setting pattern of multiple-week dominance emerges from McGraw's prodigies to Dee Messina. Her "Stand Beside Me" (Curb) gains 304 plays to top the chart for a second week, making Messina the only female country artist to score three consecutive multiple-week No. 1 titles from the same album since Top Country Albums bowed in November 1964. McGraw also backs in Messina's line-item as co-producer of "I'm Alright," which moves 8-7 on Top Country Albums and 107-98 on The Billboard 200.

Messina's "Bye Bye" spent two weeks at the top, starting with the April 18, 1998, issue, followed by "I'm Alright," which spent three weeks at No. 1, starting with the Dec. 22, 1998, issue.

Shania Twain nearly set the record for three such consecutive titles two years ago with tracks from her sophomore album, "The Woman In Me." After notching multiple No. 1 weeks with "If You're Not In It For Love I'm Outta Here" and "You Win My Love," Twain's "No One Needs To Know" ruled for just one week in the July 13, 1996, issue.

With one minor caveat, the record number of consecutive No. 1's from the same female country artist without multiple weeks at the top is still held by '80s phenom Rosanne Cash's "King's Record Shop," which spawned four consecutive chart-toppers. "What's the catch?" Cash's solo streak was interrupted by No. 1 duet with then husband Rodney Crowell. Cash still wears the crown for women, however, since the duet in question, "It's Such A Small World," came from Crowell's "Diamonds & Dirt" set. Crowell holds the overall genre record of five consecutive No. 1's from the same album.

HIS OWN KIND OF HAT: With approximately 5,000 sales, Neal McCoy's "The Life Of The Party" (Arista) takes Hot Shot Debut home at No. 25 on Top Country Albums and is the only new title on that chart this issue.

Following a Jan. 20 special edition of TNN's "Prime Time Country" focusing on the album, Lorie Morgan's "Secret Love" (BNA) pops back on Top Country Albums at No. 42 with approximately 3,000 sales. Morgan's combination of pop standards also benefits from TNN's "Life & Times Of Lorie Morgan," which aired as part of that network's "Girls With Guitars" series Jan. 12.

GOODBYE AGAIN: Following the Jan. 21 shuttering of the venerable Decca imprint in Nashville and effective this issue, all Decca titles on Hot Country Singles & Tracks are changed to reflect MCA Nashville's promotion department's assumption of responsibility for former Decca artists Mark Chesnut, Lee Ann Womack, and Gary Allan. Our country sales charts are unaffected until retail pressings for those artists have been updated to eliminate the Decca logo. Also starting this issue, all sales listings for DreamWorks have been changed to reflect a new association with Interscope, and Mercury becomes the distributing label for Island titles.

TEEN JESSICA ANDREWS GREET'S 'WORLD' WITH DREAMWORKS SET

(Continued from page 43)

me around to all the publishers. I just went in and sang a song a cappella. After that, they sent a lot of songs to Missy."

Andrews says they tried not to let her age affect song selection. "When we were looking for songs, we really didn't have any limits," says Andrews. "We weren't going to cut songs about cheating or drinking or that stuff. But for everything else as far as love goes, I don't think I have to be in the situation and living it for me to sing it."

Johnny Ross, DreamWorks Nashville's senior executive of sales and marketing, says the label anticipates that she will be a major new act. "She's got a terrific voice and so much potential," he says. "We think we've got a killer album."

Rose says the exposure Andrews has gotten via "The Prince Of Egypt" project has been a plus. "One of the advantages is that it allowed us to go out with that video [I'll Be There For You]" in mid-November. That is, pretty unusual for a song to have 10 weeks of CMT play before it goes for [radio] airplay.

Johnny Ross has included in the flurry of promotional activity surrounding "The Prince Of Egypt," including appearances on NBC, "Prime Time

Country," "Crook & Chase," and other programs. "That's given us consumer awareness that a lot of debut artists wouldn't have."

Andrews is managed by Scott Siman at rpm management and booked by the Creative Artists Agency. She opened several dates on Faith Hill's fall tour and opened Tim McGraw's New Year's Eve show at the Nashville Arena. "It's very exciting, the feedback we've been getting," says Scott Borchetta, senior executive of promotion and artist development for DreamWorks Nashville. "The idea with Jessica has been to plant the seed early in a lot of places and see what kind of response we could build

from a grass-roots effort."

Rose says that the commercial single will be released first, and that Andrews already visited several top accounts. Point-of-purchase materials will include posters, flats, and bin cards. The project will also be touted on her World Wide Web site, which will include bio, photos, and weekly reports.

Andrews will be the first country artist to be featured in Universal Music's Video Distribution's "Listen Up" program for new and developing artists. "That's a real advantage to us to get the accounts' attention," says Rose, "and get upfront positioning right out of the box across the board."

MONTE WARDEN INTRODUCES 'STRANGER'

(Continued from page 43)

come back to play our Super Bowl half-price party at a listener's house, whoever wins our contest."

Such touring, says Asylum marketing/sales VP Walt Wilson, will be the standard label campaign. He says that Warden also will appear on Long Island, N.Y., and in Hartford, Conn.

"We want to introduce him to a

much bigger audience," says Wilson. "On the radio side, we're planning a tour of the Hastings stores, which reach the college audience. He'll also tour with Kelly Willis and Bruce Robison & Charlie Robison."

Warden's album release was planned around an Austin industry conference. "We'll launch him there, and he'll do a performance and in-store at Waterloo Records in Austin," Wilson says. "It's a grassroots thing, building from his reputation."

"Monte's from the old workhorse days," notes Shriver. "He'll visit every radio station in the country and win them over, one by one. We're also planning a hotel lounge tour, where he'll sit in one city for three days and play three nights, doing a free show the first night. We're going to go all the way with Monte. I'll take no prisoners."

Warden himself is energized by the prospect. "This is everything I've dreamed about since I was 10 years old," he says. "Asylum gave me total artistic freedom. It'd do anything and everything they ask of me. I owe them a great deal. Hell, this is my job. It's time to go to work."

Warden is managed by Mark Rothbaum, booked by Creative Artists Agency, and his songs are published by Warner-Tamerlane (BMI).



Stars. Asylum's Lisa McCann incorporated a James Dean tribute into the video for "Win You," which will be the first single from her forthcoming album, "Something In The Air," due in March.

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Title (Publisher - Licensing) (D) Sheet Music Dist.

- 72 **ABSENCE OF THE HEART** (MCA Nashville)
ASCAP/MCA Nashville
73 **ACQUAINTANCE** (MCA Nashville)
ASCAP/MCA Nashville
74 **ANYONE ELSE** (Polygram International)
ASCAP/EMI
75 **BABYSTEP** (Mercury Nashville)
BMI
76 **BETTER** (MCA Nashville)
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ASCAP/MCA Nashville
88 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
89 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
90 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
91 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
92 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
93 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
94 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
95 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
96 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
97 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
98 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
99 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville
100 **THEY'RE THE ONLY** (MCA Nashville)
ASCAP/MCA Nashville

TOP COUNTRY ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL, STORE, MASS MERCHANDISE, AND INTERNET
SALES REPORTS COLLECTED, COMPILED,
AND PROVIDED BY
SOUNDSCAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
					No. 1 Greatest Gainer	
1	1	52	DOCK CHICKS ■ MERCURY 585650 (10.98 EQ) ■	45 weeks at No. 1	WIDE OPEN SPACES	1
2	3	4	SHANIA TWAIN ■ MERCURY 52968 (10.98 EQ) ■	40	COME ON OVER	1
1	3	10	GARTH BROOKS ■ CAPITOL 57424 (10.98 EQ) ■		DOUBLE LIVE	8
4	1	50	FAITH HILL ■ WARNER BROS. 49790 (10.98 EQ) ■		FAITH	8
5	4	36	SOUNTRUCK ■ CAPITOL 58402 (10.98 EQ) ■		HOP! FOLKS!	1
6	6	11	SOUNTRUCK ■ 10-45656-097 (10.98 EQ) ■		TOUCHED BY AN ANGEL... THE ALBUM	3
7	8	10	JO DEE MESSINA ■ CURVE 77954 (10.98 EQ) ■		I'M ALRIGHT	6
8	7	22	ALABAMA ■ RCA 1-111-101 (10.98 EQ) ■		FOR THE RECORD... 41 NUMBER ONE HITS	2
9	9	8	TIM MCGRAW ■ CURVE 77955 (10.98 EQ) ■		EVERYWHERE	1
10	11	74	MARTINA MCBRIE ■ RCA 67516-010 (10.98 EQ) ■		EVOLUTION	4
11	10	14	TROY KEITH ■ MERCURY 50862 (10.98 EQ) ■		GREATEST HITS VOLUME ONE	5
12	12	21	ALAN JACKSON ■ ARISTA NASHVILLE 15864 (10.98 EQ) ■		HIGH MILEAGE	1
13	14	34	BROOKS & DUNN ■ ARISTA NASHVILLE 15865 (10.98 EQ) ■		IF YOU SEE HER	4
14	15	26	DIAMOND RIO ■ ARISTA NASHVILLE 15866 (10.98 EQ) ■		UNBELIEVABLE	9
15	13	9	SOUNTRUCK ■ 10-45656-097 (10.98 EQ) ■		THE PRINCE OF EDITS... NASHVILLE	3
16	16	24	THE WILKINSONS ■ CAPITOL 58403 (10.98 EQ) ■		NOTHING BUT LOVE	16
17	19	20	SARA EVANS ■ RCA 67636-013 (10.98 EQ) ■		NO PLACE THAT FAR	17
18	17	71	BROOKS & DUNN ■ ARISTA NASHVILLE 15865 (10.98 EQ) ■		THE GREATEST HITS COLLECTION	2
19	22	29	TRISHA YARWOOD ■ CAPITOL 58404 (10.98 EQ) ■		WHERE YOUR ROAD LEADS	3
20	23	38	LEANN RIMES ■ CURVE 77951 (10.98 EQ) ■		SITTING ON TOP OF THE WORLD	2
21	25	28	MARY WILLS ■ MERCURY 58337 (10.98 EQ) ■		WISH YOU WERE HERE	1
22	21	40	GEORGE STRAIT ■ MCA NASHVILLE 70020 (10.98 EQ) ■		ONE STEP AT A TIME	1
23	22	61	GARTH BROOKS ■ CAPITOL 56999 (10.98 EQ) ■		SEVENTH	1
24	25	17	CELANA CARTER ■ CAPITOL 57142 (10.98 EQ) ■		EVERYTHING'S GONNA BE ALRIGHT	1
					Hot Shot Debut	
25	NEW	1	NEAL MCCOY ■ ATLANTIC 83130 (10.98 EQ) ■		LIFE OF THE PARTY	25
26	24	15	BILL ENGVALL ■ WARNER BROS. 47090 (10.98 EQ) ■		DOIN' THIS	16
27	29	24	TRISHA YARWOOD ■ MCA NASHVILLE 70013 (10.98 EQ) ■		(SONGBOOK) A COLLECTION OF HITS	1
28	30	39	LEE ANN WORMACK ■ DECA 70400 (10.98 EQ) ■		SOME THINGS I KNOW	28
29	29	38	NEAL MCCOY ■ ATLANTIC 83130 (10.98 EQ) ■		LEAVE A MARK	1
30	26	27	JOHN MCINTIRE ■ MCA NASHVILLE 70019 (10.98 EQ) ■		IF YOU SEE HER	2
31	27	33	CLAY WALKER ■ GART 24200 (10.98 EQ) ■		GREATEST HITS	8
32	31	28	VINCE GILL ■ MCA NASHVILLE 70017 (10.98 EQ) ■		THE KEY	8
33	32	72	LEANN RIMES ■ CURVE 77951 (10.98 EQ) ■		YOU LIGHT UP MY LIFE... INSPIRATIONAL SONGS	1
34	33	13	VARIOUS ARTISTS ■ ARISTA NASHVILLE 15860 (10.98 EQ) ■		ULTIMATE COUNTRY PARTY	12
35	34	35	TERRY CLARK ■ MERCURY 58421 (10.98 EQ) ■		HOW I FEEL	10
36	39	37	SAMMY KERSHA ■ ATLANTIC 83031 (10.98 EQ) ■		LABOR OF LOVE	8
37	37	39	AMON TIPPIN ■ CURVE 77952 (10.98 EQ) ■		WHAT THIS COUNTRY NEEDS	33

Albums with the greatest sales since release. ■ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. *RIAA certification for sales of 1 million units, with multiplatinum sales indicated by the number following the symbol. For based units, and double albums with a running time that exceeds two hours, the RIAA multiplatinum symbol by the number of discs and/or hours. *RIAA indicates LP is available. Most tape prices, and CD and cassette prices are suggested retail. Tape prices marked EQ, and all other CD prices, are equivalent to the CD price. *WMA is projected from advance price. Greatest Gainer shows artist's largest unit increase. *Percentages indicate percentage growth. *Heatseeker Impact shows albums received from Heatseekers Inc. *Indicates past or present Heatseeker Inc. © 1999, Billboard/RIAA Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
					Package Set	
43	53	55	JOHN CHESNEY ■ MCA 67595-010 (10.98 EQ) ■		GREATEST HITS	5
44	43	40	KENNY CHESNEY ■ BNA 47999-010 (10.98 EQ) ■		I WILL STAND	10
45	45	42	THE TRACTORS ■ ARISTA NASHVILLE 15879 (10.98 EQ) ■		FARMERS IN A CHANGING WORLD	39
46	41	41	BLACKHAWK ■ ARISTA NASHVILLE 15872 (10.98 EQ) ■		BLACKHAWK 4 — THE SKY'S THE LIMIT	25
47	42	40	TRACY LAWRENCE ■ ATLANTIC 83137 (10.98 EQ) ■		THE BEST OF TRACY LAWRENCE	13
48	46	43	TRAVIS TRITT ■ WARNER BROS. 47507 (10.98 EQ) ■		NO MORE LOOKING OVER MY SHOULDER	19
49	48	54	ROY O. MERCER ■ MCA 67516-010 (10.98 EQ) ■		HOW BIGA BOY ARE YA' VOLUME 1	15
50	49	52	COLLIN RAYE ■ EPC 67933-010 (10.98 EQ) ■		THE BEST OF COLLIN RAYE — DIRECT HITS	4
51	50	58	ROY O. MERCER ■ MCA 67516-010 (10.98 EQ) ■		HOW BIGA BOY ARE YA' VOLUME 1	15
52	56	50	STEVE WARNER ■ CAPITOL 58402 (10.98 EQ) ■		BURNIN' THE ROADHOUSE DOWN	6
53	50	53	WILLIE NELSON ■ ISLAND 52048 (10.98 EQ) ■		TEATRO	17
54	47	46	ROY O. MERCER ■ MCA 67516-010 (10.98 EQ) ■		HOW BIGA BOY ARE YA' VOLUME 1	15
55	57	57	ROY O. MERCER ■ MCA 67516-010 (10.98 EQ) ■		HOW BIGA BOY ARE YA' VOLUME 1	15
56	51	56	WILLIE NELSON ■ ISLAND 52048 (10.98 EQ) ■		16 BIGGEST HITS	51
57	52	48	COLLIN RAYE ■ EPC 67933-010 (10.98 EQ) ■		THE WALLS CAME DOWN	8
58	54	50	JEFF FORTWORTH ■ WARNER BROS. 48611 (10.98 EQ) ■		TOTALLY COMMITTED	8
59	55	60	T. GRAMHAM BROWN ■ INTERSCOPE 5234 (10.98 EQ) ■		WINE INTO WATER	55
60	60	62	ROY O. MERCER ■ MCA 67516-010 (10.98 EQ) ■		HOW BIGA BOY ARE YA' VOLUME 1	15
61	58	61	GARY ALLEN ■ DECCA 70020 (10.98 EQ) ■		IT WOULD BE YOU	21
62	62	59	VARIOUS ARTISTS ■ ARISTA NASHVILLE 15860 (10.98 EQ) ■		TAMMY WHITTE REMEMBERED	18
63	63	70	DERYL DODD ■ COLUMBIA 68735 (10.98 EQ) ■		DERYL DODD	63
64	59	63	TY NERDON ■ EPC 68157-010 (10.98 EQ) ■		BIG HOSES	22
65	61	65	GEORGE STRAIT ■ MCA NASHVILLE 15864 (10.98 EQ) ■		CARRYING YOUR LOVE HOME	1
66	64	62	DWIGHT YOAKAM ■ EPC 67933-010 (10.98 EQ) ■		A LONG WAY WITH ME	1
67	72	73	DIAMOND RIO ■ ARISTA NASHVILLE 15864 (10.98 EQ) ■		GREATEST HITS	8
68	66	64	LILA MCCANN ■ ARIOL 40420 (10.98 EQ) ■		LILA	8
69	69	71	NEAL MCCOY ■ ATLANTIC 83130 (10.98 EQ) ■		GREATEST HITS	8
70	69	71	JOHN DENVER ■ DECCA 65135 (10.98 EQ) ■		THE BEST OF JOHN DENVER LIVE	8
71	67	66	MICHAEL PETERSON ■ FOLIO 68466 (10.98 EQ) ■		MICHAEL PETERSON	71
72	67	66	JOE DUFFIE ■ EPC 67933-010 (10.98 EQ) ■		GREATEST HITS	21
73	74	—	RANDY TRAVIS ■ WARNER BROS. 47507 (10.98 EQ) ■		GREATEST HITS	11
74	68	26	CLINT BLACK ■ MCA 67516-010 (10.98 EQ) ■		NOTHING BUT THE TALLHATS	8
75	75	—	THE KINLEYS ■ EPC 67933-010 (10.98 EQ) ■		JUST BETWEEN YOU AND ME	22

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Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	SHANIA TWAIN ■ MERCURY 52968 (10.98 EQ) ■	45 weeks at No. 1	THE WOMAN IN ME	207
2	2	2	GARTH BROOKS ■ CAPITOL 57424 (10.98 EQ) ■		THE HITS	178
3	3	3	ALAN JACKSON ■ ARISTA NASHVILLE 15864 (10.98 EQ) ■		THE GREATEST HITS COLLECTION	1
4	4	4	PATSY CLINE ■ CAPITOL 57087 (10.98 EQ) ■		12 GREATEST HITS	512
5	5	5	HANK WILLIAMS, JR. ■ CURVE 77931 (10.98 EQ) ■		GREATEST HITS, VOL. 1	218
6	6	6	LEANN RIMES ■ CURVE 77951 (10.98 EQ) ■		BLUE	123
7	7	7	DEANA CARTER ■ CAPITOL 57142 (10.98 EQ) ■		DID I SHAKE MY LEGS FOR THIS	178
8	8	8	PATSY CLINE ■ MCA NASHVILLE 70025 (10.98 EQ) ■		HEARTACHES	8
9	9	9	HANK WILLIAMS ■ MERCURY 51029 (10.98 EQ) ■		20 OF HANK WILLIAMS' GREATEST HITS	67
10	10	10	TIM MCGRAW ■ CURVE 77959 (10.98 EQ) ■		NOT A MOMENT TOO SOON	252
11	11	11	GARHARD DANIELS ■ EPC 67385-010 (10.98 EQ) ■		SUPER HITS	210
12	12	12	WILLIE NELSON ■ COLUMBIA 68180 (10.98 EQ) ■		SUPER HITS	229
13	13	13	GEORGE STRAIT ■ MCA NASHVILLE 15865 (10.98 EQ) ■		PURE COUNTRY (SOUNTRUCK)	325

Catalog albums are 2-disc sets that have been listed in the Top 100 on the Billboard 200 for a minimum of 10 weeks. Top Country Catalog Albums and Top Country Catalog Albums. ■ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. *RIAA certification for sales of 1 million units, with multiplatinum sales indicated by the number following the symbol. For based units, and double albums with a running time that exceeds two hours, the RIAA multiplatinum symbol by the number of discs and/or hours. *RIAA indicates LP is available. Most tape prices, and CD and cassette prices are suggested retail. Tape prices marked EQ, and all other CD prices, are equivalent to the CD price. *WMA is projected from advance price. Greatest Gainer shows artist's largest unit increase. *Percentages indicate percentage growth. *Heatseeker Impact shows albums received from Heatseekers Inc. *Indicates past or present Heatseeker Inc. © 1999, Billboard/RIAA Communications, and SoundScan, Inc.

COMPILED FROM A NATIONAL SAMPLE OF RETAIL, STORE, MASS MERCHANDISE, AND INTERNET
SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SOUNDSCAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPACT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	SHANIA TWAIN ■ MERCURY 54422 (10.98 EQ) ■		SHANIA TWAIN	117
2	2	2	ALAN MURRAY ■ SIK 31150 (10.98 EQ) ■		THE BEST... SO FAR	6
3	3	3	THE CHARLIE DANIELS BAND ■ EPC 38795 (10.98 EQ) ■		A DECADE OF HITS	472
4	4	4	GEORGE STRAIT ■ WARNER BROS. 47507 (10.98 EQ) ■		GREATEST HITS VOLUME 2	563
5	5	5	TRAVIS TRITT ■ WARNER BROS. 47507 (10.98 EQ) ■		GREATEST HITS — FROM THE BEGINNING	156
6	6	6	PATSY CLINE ■ MCA NASHVILLE 70025 (10.98 EQ) ■		THE PATSY CLINE STORY	211
7	7	7	ROY ORBISON ■ CAPITOL 57050 (10.98 EQ) ■		SUPER HITS	66
8	8	8	VINCE GILL ■ MCA NASHVILLE 13047 (10.98 EQ) ■		WHEN LOVE FINDS YOU	232
9	9	9	TIM MCGRAW ■ MCA NASHVILLE 11294 (10.98 EQ) ■		SOVEREIGNS	146
10	10	10	JOHNNY CASH ■ COLUMBIA 68735 (10.98 EQ) ■		SUPER HITS	90
11	11	11	CLINT BLACK ■ MCA 66678 (10.98 EQ) ■		THE GREATEST HITS	116
12	12	12	THE JUDDS ■ CURVE 77959 (10.98 EQ) ■		GREATEST HITS	2

With MPGA On Track, Stone Rolls On; Re-Pro, APRS Split

SET IN STONE: Industry veteran Chris Stone, executive director of the Music Producers Guild of the Americas (MPGA) since its inception 18 months ago, is stepping down from day-to-day duties at the guild in order to focus on other projects. The parting was amicable, according to Stone and MPGA founder Ed Cherney.

"When Ed Cherney approached me in August 1997 and asked me to help him make MPGA a reality, I told him it would take until the millennium to accomplish his goals," says Stone. "We had no idea what excitement we would generate in the audio engineer/music producer community and among the leading pro audio manufacturers. It has been simply phenomenal."

Since it was founded in September 1997 in New York at the Audio Engineering Society Convention, the MPGA has enlisted 160 members—including such industry legends as Phil Ramone and Arif Mardin—and 32 corporate sponsors. Furthermore, the guild has held educational programs in New York, Los Angeles, and Nashville.

Cherney credits Stone with being the catalyst in getting the Los Angeles-based organization off the ground.

"Without Chris Stone, there would have been no MPGA," says Cherney, the guild's chairman. "Chris mobilized the forces of music producers and audio engineers with an energy and effectiveness that is incredible. The infrastructure is solidly in place, and it's time now to refine our programs and policies."

On Jan. 1, Stone began serving as a consultant to the MPGA's board of directors and will contribute to the guild's activities on a project-specific basis. The MPGA—which is headed by Cher-

ney, president Nile Rodgers, and national project director Tim Heile—has discontinued the position of executive director.

Stone—who owned and operated the Record Plant studios in New York, Los Angeles, and Sausalito, Calif., before divesting himself of his studio holdings in 1991—says he's looking forward to taking on new projects and refocusing his attention on the World Studio Group, an elite network of recording facilities he founded in October 1992.

"I've been asked by a leading publisher to write a book about the business of audio recording facilities; I will now have time to accept [the offer]," says Stone. "I've got some entrepreneurial consulting projects in the works, and I'm looking forward to getting back to managing the World Studio Group. I'm a start-up guy, and it's very gratifying to have the MPGA in excellent health and firmly on its feet."

ON THE OTHER SIDE of the Atlantic, the British producers' organization Re-Pro has split from its longtime studio counterpart, the Assn. of Professional Recording Services (APRS), and renamed itself Music Production Group (MPG), according to a Re-Pro newsletter with the headline "The Last Re-Pro News." Under the new structure, the APRS will not collect dues for MPG or administer its affairs, as it did for Re-Pro. However, the APRS retains those administrative roles with the international producers' associations Re-Pro International and the European Sound Directors Assn.

PRO PEOPLE ON THE MOVE: Peter Chaikin, a 25-year veteran of the studio business, joins Aleiss Studio Electronics as director of marketing. In his new capacity,



by Paul Verna

Chaikin will help define new products, manage product launches, and appropriate resources to support products, according to an Aleiss statement. Chaikin joins Aleiss from Yamaha



LINDENMUTH

Corp., where he was instrumental in launching and marketing the ProMix 01, 02R, and 03D digital mixers. Prior to his tenure at Yamaha, Chaikin worked as an engineer with Quincy Jones, Phil Ramone, and George Duke, among others... Quincy

CEO of Robinson Nugent Inc.... E Ware Systems Inc. names Mary Moyer VP of marketing/client relations for its soundbusiness line of music production/A&E administration software; Moyer was recently assistant to the VP of international marketing at BMG and an executive assistant at Reprise Records... Nashville-based Emerald Entertainment Group makes three executive appointments in the wake of its recent acquisition of crosstown competitor Masterfonics: Graham Lewis is named director of studio operations, Milan Bogdan is promoted to sales manager, and Bob Guerra is promoted to VP of marketing. They were, respectively, studio manager at MCA Studios, Emerald studio manager, and head of Emerald's broadcast division.



MOYER

SOUND BITES: The Audio Engineering Society has named the committee chairs for its 107th convention, scheduled for Sept. 24-27 at the Jacob Javits Center in New York. The members are Kathleen

Mackay and Doug Cook, convention co-chairmen; James Johnson, technical papers; Mike Solomon, workshops; Wieslaw Woszczyk, technical council; Lou Manno, technical tours; Warren Schatz, facilities; Lisa Roy, special events; Seth Glassman, volunteer coordinator; Ken McGorry, social events; and Lisa Young (formerly Lisa Vogt), communications. In addition, Don Plunkett will serve as the convention secretary. Russ Hamm will serve as adviser, and David Bialik is planning a digital audio broadcasting event.

SONIC SOLUTIONS, the Novato, Calif.-based digital audio workstation pioneer, issues a press release Jan. 25 trumpeting the fact that the company has shipped its 100th DVD system in the European market. While the European stat is impressive, I had to wonder how many DVD systems Sonic has sold in other regions—i.e., North America, South America, and Asia. Sonic director of marketing communications Paul Lefebvre says stats aren't available on a market-by-market basis, but he notes that the company's worldwide DVD penetration is 350-400 units. You go, Sonic!

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 30, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE	...BABY ONE MORE TIME	NBODY'S SUPPOSED TO BE HERE	STAND BEHIND ME	TURN THE PAGE	LULLABY
Artist/Producer (Label)	Britney Spears/Max Martin, Rami (Jive)	Deborah Cox/A. Crawford, M. Jordan (Arista)	Jo Dee Messina/E. Gallimore, T. McGraw (Curb)	Metallica/Rob Rock, James Hetfield, Lars Ulrich (Elektra)	S. Mullins/S. Mullins (SMG/Columbia)
RECORDING STUDIOS (Engineers)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Max Catalano	LOUD RECORDING (Nashville, TN) Marty Williams	THE PLANT (Sacramento, CA) Randy Staub, Kent Matcke	ORPHAN SOUTHERN LIVING (Atlanta, GA) Glenn Matulis
RECORDING CONSOLES	N/A	SSL 6056G	SSL 4000E/G	SSL 4064G	Mackie VLZ 244X/DOA DMR 12
RECORDERS	N/A	Studer 800	Mitsubishi X850	Mitsubishi X850	Protools/Tascam D488
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	BA5F 468/Quantegy 467	Hard Disk/Quantegy D48
MIX DOWN STUDIOS (Engineers)	CHEIRON STUDIOS (Stockholm, Sweden) Max Martin, Rami	PARAMOUNT STUDIOS (Hollywood, CA) Anne Max Catalano	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Long-Ace
CONSOLES	N/A	SSL 6056G	SSL 4000E/G	SSL 4064G	SSL 4056G
RECORDERS	N/A	Studer 800	Mitsubishi X850	Sony 3348	Protools
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	Quantegy 467	Hard Disk
MASTERING ENGINEER	STERLING SOUND Tom Coyne	MASTERWORK Tony Dawsey	MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	BMG	UNI	WEA	WEA	Sony



Music Producers Guild of the Americas (MPGA) consultant Chris Stone visited the newly renovated One on One South, formerly Brooklyn Recording, in Los Angeles. Shown in the studio's newly renovated, Neve 8078 control room, from left, are One on One owner Yoshiki Stone, One on One director of recording Bill Dooley, MPGA national project coordinator Tim Heile, and One on One engineer Doc Knight. (Photo: David Goggin)

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EMI Latin To Drop Selena's 'Exitos'

SELENA FINALE? On March 9, EMI Latin is rolling out what may be the final Selena release, at least for this millennium. The single-CD set is titled "All My Hits: Todos Mis Éxitos," and it boasts all of Selena's Spanish- and English-language hits.

Label president/CEO José Béhar says that a limited number of copies will be shipped—probably between 500,000 and 700,000 units—and that each copy will contain a commemorative Selena pin.

Part of the promotion thrust for the album will include a rare direct-marketing push through spots on English-language TV.

CONFERENCE DOINGS: Billboard's 10th annual International Latin Music Conference set to take place April 20-22 at Miami Beach's Fontainebleau Hilton, is starting to kick into gear, as panelists and artists are beginning to be confirmed for the confab.

Slated to attend the retail panel are Anamaria Ceseña, marketing director for Ritmo Latino; Randi Mayrent, music buyer for Borders; and Mark Woodward, Latin buyer for Camelot/Spec's.

Enrique Reyes, president of Reyes Records, is booked to attend the distribution panel. Diane Almodovar, senior director of Latin music at BMI; Ramón Arias, manager of peermusic in Miami; Abel Hernandez, president of A&M Music Enterprises; and Ellen Moraskie, senior VP of Warner/Chappell, are set to attend the publishing panel.

Caracas Records' Lázaro is scheduled to perform April 20 at the opening-day reception.

Two additional notes: The venue for the April 21 showcase is Shadown Lounge in South Beach. The party following the sixth annual Latin Music Awards, being held April 22, will be at Starfish Restaurant, also in South Beach.

For information on conference registration, contact Michele Jacangelo Quigley, Billboard's special events director, at 212-536-5002.

FOX, FOR NOW: Manolo Diaz, chairman of Universal Music Latin America, has confirmed that Harry Fox will be named acting managing



by John Lannert

director of Universal Music Latino if a managing director has not been appointed by Monday (1). Fox formerly was Universal's VP of sales.

GETTING CAUGHT UP: Freddie Fender, who has achieved fame in the R&B, pop, Tex-Mex, and country markets, is slated to receive his star on the Hollywood Walk of Fame on Thursday (4) in Hollywood. He is scheduled to appear later that day at the House of Blues, Texas. George W. Bush sent a letter to the Hollywood Chamber of Commerce on behalf of Fender.

Sony Discos' Grammy nominee Ricky Martin is confirmed to perform a bilingual version of "La Copa De La Vida" Feb. 24 during the Grammy Awards program. "Maria" would be my personal pick, but Martin is obliged to perform a track from the nominated album, which in this case is "Selena." Contrary to item in the Jan. 23 Latin Notas, Sony Discos labels all labels with six Grammy nominations in the Latin music categories.

Live entertainment company CIE has named Phil Ernst VP of OCESSA Presents Inc., which is owned by CIE. Ernst most recently was a booking agent at International Creative Management. Entertainment sources say that in the coming weeks CIE should be making a blockbuster acquisition of a stateside promoter.

Roberto Roena Aponte, son of MP's famed percussionist Roberto Roena, was arrested Jan. 15, along with two Colombians and a Dominican, by U.S. Drug Enforcement Administration officials on charges of conspiring to traffic heroin. The younger Roena was convicted in 1987 on cocaine-trafficking charges.

Freddie Records has appointed industry veteran Luis Silva national director of marketing and A&R. Sony Discos' resurgent *salsero* Jerry Rivera is booked to headline El Concerto Del Amor, slated to

take place Feb. 14 at the Continental Airlines Arena in East Rutherford, N.J. Produced by RAM press, Ralph Mercado, the annual musical tropical music fest features Rivera's hot labelmate Elvis Crespo, WEA Latin upstart salsa singer Frankie Negron, and RMM salsa stars Tito Nieves and Michael Stuart.

Argentina's critically lauded music and theater group La Guardia is back in Buenos Aires after turning in 150 performances over a six-month stint at New York's off-broadway Daryl Roth Theatre. Due to the ensemble's success, the producers of the hit production "Rent" asked the group to form a parallel company to remain touring and performing in the U.S. while the troupe was on hiatus.

NAMMYS FOR LATINOS: The upcoming second Native American Music Awards—otherwise known as the Nammys—will debut a category for American Indian-rooted artists performing in Latin America and the Caribbean called best Latin American indigenous recording.

The Nammys is slated to take place June 19 at Foxwoods Resort casino at Mashantucket, Conn. The resort is owned by the Mashantucket-Pequot tribe.

The first awards show will air in April in the U.S. on the History Channel. The program will be broadcast later on the Arts & Entertainment channel in Mexico, Guam, Puerto Rico, and Canada.

For more information concerning the awards program, contact Elleen Bello, founder/executive producer of the Nammys, at 212-229-8300.

MEXICO NOTES: Fonovisa's noted singer/songwriter/producer Marco Antonio Solís is slated to book the album "Proceso De Alma," with two shows Feb. 18-19 at Mexico City's Auditorio Nacional. Solís' disc was dropped Jan. 26 in the U.S.

His new album is playing in Mexico City that weekend: Los Temerarios are booked to play Feb. 14 at the 50,000-seat Plaza De Toros. The show already is nearly sold out.

In a bid to successfully fill the 11 p.m.-midnight weekday slot on its Canal De Las Estrellas channel, "Televisa debutó 'Macho Gusto' on Jan. 27. The Televisa-produced variety program already has bowed on U.S. Hispanic TV network Univision. "Macho Gusto" is hosted by actress Laura Zapata, and the first show featured a guest appearance from her superstar sister, EMI's actress/singer Thalía.

Speaking of Thalía, her new television, "Roselinda," bows Feb. 22 on Televisa. Her next album, to be produced by Emilio Estefan Jr., is due in April.

Sony Mexico's pop vocal troupe Onda Vaselina is scheduled to celebrate its 10th anniversary with

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	JERRY RIVERA	◆ ESE GUSSELLE
2	5	12	ENRIQUE IGLESIAS	◆ NUNCA TE OLVIDARE
3	3	4	TIJEROS DEL NORTE	◆ CREPI
4	9	26	OLGA TANON WITH CRISTIAN CASTRO	◆ EMBAJADOR DE LA PAZ
5	8	10	SHAKIRA	◆ SIN MENTIRAS
6	7	9	VICENTE FERNANDEZ	◆ ME VOY A QUEDAR EN TU MINDO
7	2	1	CHANNNE	◆ DEJARIA TODO
8	10	11	FRANKIE NEGRON	◆ PRINCESA
9	6	2	JUAN LUIS GUERRA 440	◆ SI TE PUEDAS VER ME VAYO
10	6	2	MARCO ANTONIO SOLIS	◆ SI TE PUEDAS VER ME VAYO
11	14	8	VICTOR MANUELLE	◆ QUI HADIA GUSTO DE MI
12	12	7	LIMITE	◆ LA OTRA PART DEL AMOR
13	18	16	LOS TEMERARIOS	◆ COMO TE REQUERICO
14	15	18	JUAN GABRIEL CON BANDA EL RECCO	◆ ADORABLE MENTIRAS
15	13	8	GRUPOMAMA	◆ QUE PASA SI ME VAYO
16	16	2	CARLOS PONCE	◆ SI TE PUEDAS VER ME VAYO
17	11	5	LOS MISMOS	◆ QUI BONITO
18	23	31	CONJUNTO PRIMAVERA	◆ ME NECESITO DECIRTE
19	27	21	MARC ANTHONY	◆ CONTRA LA CORRIENTE
20	29	20	ENRIQUE IGLESIAS	◆ ESPERANZA
21	28	34	PEY	◆ NO ME PARECE
22	17	23	MILLY QUEZADA WITH ELVIS CRESPO	◆ ESTABA EN MI MINDO
23	27	23	ANTHONY	◆ DESPUES DE TI QUIERO
24	26	27	PEPE AGUILAR	◆ DIRECTO AL CORAZON
25	20	32	CHARLIE ZUA	◆ AMOR
26	32	—	TOLO ROSARIO	◆ ASI FUERON LAS COSAS
27	24	24	RICKY MARTIN	◆ CONAZONADO
28	33	5	PRISCILA Y SUS SALAS DE PLAZA	◆ SI TE PUEDAS VER ME VAYO
29	19	12	KARIS	◆ SI TE PUEDAS VER ME VAYO
30	31	30	FRANKIE NEGRON	◆ AGUA PASADA
31	27	32	JOSE FELICIANO	◆ ME HAS ECHADO AL DIVORCIO
32	29	14	MICHAEL STUART	◆ NINA BELLE
33	24	15	PELO FERNANDEZ	◆ SIN VERTE
34	RE-ENTR	7	ANA GABRIEL	◆ ME EQUIVOCHE CONTIGO
35	RE-ENTR	7	LOS TIGRES DEL NORTE	◆ ASI COMO TU
36	RE-ENTR	4	MICHAEL SALGADO	◆ ME CHATTA
37	RE-ENTR	4	MAJAS • WITH LUCERO	◆ EL PRIVILEGIO DE AMARTE
38	34	16	ALEJANDRO SANZ	◆ COHAZON WHITE

POP	TROPICAL/SALSA	REGIONAL/MEXICO
21 STATIONS	18 STATIONS	85 STATIONS
1 ENRIQUE IGLESIAS	1 JERRY RIVERA	1 TIJEROS DEL NORTE
2 OLGA TANON WITH CRISTIAN CASTRO	2 JUAN LUIS GUERRA	2 LIMITE
3 SHAKIRA	3 FRANKIE NEGRON	3 JUAN GABRIEL CON BANDA EL RECCO
4 JERRY RIVERA	4 VICTOR MANUELLE	4 CONJUNTO PRIMAVERA
5 CHANNNE	5 GRUPOMAMA	5 MARCO ANTONIO SOLIS
6 CARLOS PONCE	6 GUSSELLE	6 VICENTE FERNANDEZ
7 VICENTE FERNANDEZ	7 MARC ANTHONY	7 LOS TEMERARIOS
8 CHANNNE	8 SHAKIRA	8 LOS MISMOS
9 MILLY QUEZADA WITH ELVIS CRESPO	9 PEPE AGUILAR	9 SI TE PUEDAS VER ME VAYO
10 ENRIQUE IGLESIAS	10 TOLO ROSARIO	10 LOS TIGRES DEL NORTE
11 MICHAEL SALGADO	11 ANA GABRIEL	11 MICHAEL SALGADO
12 ANA GABRIEL	12 KARIS	12 ANA GABRIEL
13 FRANKIE NEGRON	13 JUAN GABRIEL	13 LOS TIGRES DEL NORTE
14 JUAN GABRIEL	14 JUAN GABRIEL	14 BANDA MARQUEZ
15 BANDA MARQUEZ	15 BANDA MARQUEZ	15 BANDA MARQUEZ
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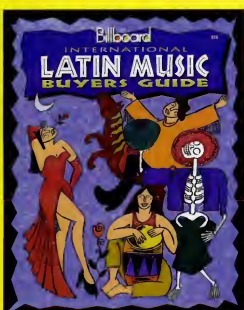
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Artists & Music

NOTAS

(Continued from preceding page)

two shows, the dates for which are not confirmed yet, at the Auditorio Nacional.

FOURTH-QUARTER RECAP: Given the record-breaking year turned in last year by the U.S. Latino market, as reported in the Jan. 16 issue, it naturally would follow that sales of titles on The Billboard Latin 50 in the fourth quarter of 1998 would be on the upswing, compared with 1997. Indeed, fourth-quarter 1998 sales were up 11%, at 1,718,500 units.

Following is a recap of fourth-quarter figures: The Billboard Latin 50: fourth-quarter 1998: 1,718,500 units; weekly average: 132,000 units; fourth-quarter 1997: 1,558,000 units; weekly average: 120,000 units.

Pop genre chart: fourth-quarter 1998: 834,000 units; weekly average: 63,500 units; fourth-quarter 1997: 726,500 units; weekly average: 56,000 units.

Tropical/salsa genre chart: fourth-quarter 1998: 470,500 units; weekly average: 36,000 units; fourth-quarter 1997: 492,500 units; weekly average: 38,500 units.

Regional Mexican genre chart: fourth-quarter 1998: 328,500 units; weekly average: 25,500 units;

fourth-quarter 1997: 355,500 units; weekly average: 27,500 units.

CHART NOTES, RADIO: Powered by 18.3 million audience impressions—up 1.5 million from last issue—Jerry Rivera's "Ese" (Sony Discos) solidifies its two-week grip on No. 1 on Hot Latin Tracks.

Likewise, "Ese" reigns over the tropical/salsa genre chart for a second consecutive week with 15.8 million audience impressions.

Also enjoying a two-week chart-topping run is Tiranos Del Norte's "Ciel" (Sony Discos), which stays No. 1 on the regional Mexican genre chart with 8.4 million audience impressions.

Ascending to the apex of the pop genre chart this issue with 11.6 million audience impressions is Enrique Iglesias' "Nunca Te Olvidaré" (Fonovisa). The song also gained a whopping 4 million audience impressions this issue to move into second place on Hot Latin Tracks.

CHART NOTES, RETAIL: Sales of titles charting on The Billboard Latin 50, which is unpublished this issue, came in at 96,000 units, the first time in four months that charted albums failed to move 100,000 units.

Thirty-three of the 50 albums went south, including Shakira's No. 1 "Dónde Están Los Ladrones?" (Sony Discos), down a hefty 22% to 7,000 pieces. The album, the front-running title on the pop genre chart for a 10th week in a row, dropped 137-164 on The Billboard 200.

Also falling on The Billboard 200 this issue is Elvis Crespo's "Suavemente" (Sony Discos), which slides 166-181. Though its sales declined 13% to 50,500 units, "Suavemente" remains king of the hill of the tropical/salsa genre chart for an 11th successive week.

Close on the heels of "Suavemente" on The Billboard Latin 50 is the solidified "Dance With Me" (Epic/Sony), the sales of which skyrocketed to within 300 units of Crespo's album. "Dance With Me" re-enters The Billboard 200 at No. 198.

Also re-entering the Billboard 200 at No. 200 with a 9% increase in sales to 6,000 units is Enrique Iglesias' "Cosas Del Amor" (Fonovisa). Up an impressive 17% to 13,300 pieces is Juan Gabriel Con Banda El Recodo's regional Mexican chart-topper for a fifth straight week, "Juan Gabriel... Con Banda El Recodo" (Ariola/BMG).

SALES STAFFPILE: The Billboard Latin 50: this issue: 96,000 units; last issue: 100,000 units; similar week last year: 80,000 units.

Pop genre chart: this issue: 38,000 units; last issue: 41,500 units; similar week last year: 32,000 units.

Tropical/salsa genre chart: this issue: 31,500 units; last issue: 32,500 units; similar week last year: 25,000 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 21,000 units; similar week last year: 19,500 units.

Assistance in preparing this column was provided by Marcello Fernandez Bilar in Buenos Aires and Karl Ross in San Juan, Puerto Rico.

LATIN TRACKS A-Z

- TITLE** (Publisher—Lyricist/Prod./Share Music Dist.)
- 14 AGUARDIA MENTIRAS (EMI, ASCAP)
 - 15 AGUA PASADA (Jalisco, BMG/Net, ASCAP)
 - 16 AMORIS ESCUAYO Y LAM, ENTREGA TOTAL (Warner Bros./EMI Blackwood, BMG)
 - 17 ASI COMO TU (Fonovisa, SESAC/TM Ediciones, BMG)
 - 18 ASI FUE (Carnegie, BMG, ASCAP)
 - 19 CIEGA, SORDONADA (E.F.P., BMG/Sony/RTV Latin, BMG)
 - 20 COMO BAILA (Clay Discos, ASCAP)
 - 21 COMO TE RECUERDO (Molano Agave Music/Editor Angel Music, SESAC)
 - 22 CONTRA LA CORRIENTE (New Edition, EMI, SESAC)
 - 23 CORAZONADO (Corona Corrieles, BMG/Globe, BMG)
 - 24 CORAZON PARTIO (EMI Blackwood, BMG)
 - 25 CUELLO (Pony, BMG)
 - 26 DAME UN RESO (Copyright Control)
 - 27 DEJAMOR TUO (1998 Deep Music, BMG)
 - 28 DEPARTA TU LINDO UNO (ASCAP)
 - 29 DIFECTO AL CORAZON (Editoria, ASCAP)
 - 30 EL PASADITO DE AMAR (Blackwood, BMG)
 - 31 ESCORRIDOS (MCA, ASCAP/BMG Songs, ASCAP)
 - 32 ESE (Mercury, ASCAP)
 - 33 ESPERANZA (EMI April, ASCAP/Universalis, ASCAP)
 - 34 LA OTRA PARTE DEL AMOR (Universal, Universalis, BMG)
 - 35 ME OLVIDARE CONFINO (Pony, EMI, ASCAP)
 - 36 ME HA ECHO AL BUENAS (ASCAP, MCA, ASCAP/TM, ASCAP)
 - 37 ME VOY A QUITAR DE EN MEDIO (Mercury/Universalis, ASCAP)
 - 38 MI CHATITA (Elzoo, BMG)
 - 39 MI PU (Naxos, ASCAP)
 - 40 RECUERDO RECUERTE (Clay, BMG)
 - 41 TU EN MI (Copyright Control)
 - 42 BINA NELLA (EMI, ASCAP)
 - 43 RONCA TE OLVIDARE (EMI Music Corp., ASCAP/Phonogram)
 - 44 PARA DARTO EN VIVO (EMI Music Corp., ASCAP/Phonogram)
 - 45 PRINCESA (Elzoo, BMG)
 - 46 QUE MORA (Phonic, BMG)
 - 47 QUE MORA (EMI De New Edition, BMG, SESAC)
 - 48 SI TE PUEDERA MEJOR (Corona, SESAC)
 - 49 SIN VIENTE (Universalis, ASCAP)
 - 50 SOMBRONITO Y MI SUAVE (Copyright Control)
 - 51 TE ME (F.P., BMG)
 - 52 TU F.P.P. (BMG/Sony/RTV Latin, BMG)
 - 53 TUO MOTO (EMI, ASCAP)

BARRY MAKES MOVIES' MUSIC MATTER

(Continued from page 11)

"After the Bond thing [his Bond movie includes the first release, 1962's "Dr. No"], I did more lyrical things, such as 'Whisperers,' 'The Lion In Winter,' and 'Somewhere In Time.' I enjoy it more; the music is more upfront."

Born in England, Barry moved to the U.S. in the late '70s. When he is not on assignment in Hollywood, he lives in Oyster Bay, N.Y.

Barry is no great fan of today's tide of movie scores that are almost entirely made up of chart-conscious singles whose origins are not related to the movie.

"Today they lay them in fully-nilly," he says. "Some of the songs were written [years] before the movie was made. Sometimes it's effective, but it's overused and abused. In terms of the film art, it's detrimental; it's like watching an LP turn."

Barry has earned four Oscars for best original score ("Dances With Wolves," "Out of Africa," "The Lion In Winter," and "Born Free"), one for best song ("Born Free," with lyrics from Don Black); and four Grammy Awards for best instrumental theme ("Midnight Cowboy"), best jazz

instrumental performance, big band ("The Cotton Club"), best instrumental composition ("Out of Africa"), and best instrumental composition written for a motion picture or for television ("Dances With Wolves").

Outside of Hollywood, Barry who currently has publishing ties with EMI Music, has written the music for three musicals, including a musicalization of "Lolita," with a libretto and lyrics by the late Alan Jay Lerner.

He is currently represented by the just-opened film "Playing By Heart," which features Sean Connery, the original James Bond. And he hopes to finish a new album for London before the end of the year. It will be called "Amanan Car" and deals with Celtic life. Barry has two major concert dates this April in England: Symphony Hall in Birmingham (April 21) and the Royal Albert Hall in London (April 23-24).

Barry's music career got its start in the late '30s. He had his own jazz group—the John Barry Seven—that collaborated with singer Billie Holiday on his first hit, "What Do You Want" in 1939. That eventually led to Barry's first scoring assignment, "Best Girl," starring Faith, that year.



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Information

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Lean Times Ahead For Brazil Biz Inflation Strikes Major Record Companies And Retailers

BY ENOR PAIANO

SAO PAULO, Brazil—The domestic record industry here is bracing itself for a bumpy ride in the wake of the plummeting local currency, the real.

The Brazilian government allowed the real to float in mid-January, and it has since lost 40% of its value. The resulting inflation is now causing trepidation throughout the domestic music industry.

Brazilian majors reporting in dollars are likely to take a major hit, according to Manoel Diaz, chairman of Universal Music Latin America.

"For those of us that report in dollars, it represents an important loss because we are not going to be able to increase the prices to compensate for 35% devaluation," says Diaz. "And in the short term, we are not going to be able to sell 35% more. So it is going to affect all of us, particularly after 1998, when the market lost 10% [in value]."

In 1997, according to International Federation of the Phonographic Industry figures, the Brazilian market was worth \$1.2 billion. Even though Diaz says Universal is not planning price increases, some retailers are fretting that a price hike is exactly the measure the majors will take.

"In previous crises, the majors always raise the prices first and then see what happens," says Vicente Menta Neto, owner of Studio Tan. Formerly a traditional retail outlet, Studio Tan was converted by Menta Neto into an Internet "virtual store" that now sells only imported CDs and DVDs.

"One thing is for sure," says Menta Neto. "For the international E-commerce Web sites, the Brazilian market is dead."

Brazil was considered one of the

most important markets for online retailers such as Amazon.com and CDNow. But with the devaluation of the real, shipment fees, and a recently enacted import tax that can approach 60%, buying abroad on the Internet can get expensive.

A CD that sells for \$15 through a retailer like Amazon.com now costs a Brazilian consumer 40 reais (about \$2.50), without the shipment fee. By contrast, the average price for a CD in

(Continued on page 53)

Is Filipino Chart Imminent? More Data Is Available, But Hurdles Remain

BY DAVID GONZALES

MANILA, the Philippines—Two of this country's leading music merchants have invested in electronic point-of-sale (EPOS) inventory systems that will, theoretically, let them contribute accurate sales data to a national album chart. That's an information tool on the wish list of the local record industry.

The retailers are the 51-store Odyssey Records & Tapes web and the 25-outlet Radio City chain. Their

combined volume accounts for between 30% and 40% of the country's music market, according to Danilo Olivares, president of the Philippines Assn. of the Record Industry (PARI).

Odyssey operations VP Sony Escarilla says, "All our outlets were completely computerized early last year for inventory purposes, and the information is sent to the central office [in Pasig City] on a daily basis." The sys-

(Continued on page 53)

MA Recordings Brings Top-Notch Audio To U.S.

BY STEVE MCCLURE

TOKYO—Since its first releases in 1987, Tokyo-based MA Recordings has steadily gained a reputation among audiophiles as one of the classiest labels around. Now MA hopes to raise its international profile after recently signing a distribution deal with leading U.S. independent distributor Koch International.



"The theme of the label is recording in 'big,' live spaces," explains the label's owner, Todd Garfinkle. MA Recordings specializes in mostly original music with elements of improvisation, structure, and traditional styles from various parts of the world. Garfinkle's quest for original music recorded in what he describes as "strictly acoustic settings" has taken him to such exotic locales as southern Siberia; Skopje, Macedonia; and a Spanish monastery.

He says his goal is to record music that shows the artist's personal approach to his or her music, as well as to get a completely pure, flat sound that's as close as possible to the original

sound of the voices and instruments. "I try to mix 'ethnic' music with classical, jazz, and improvisational music," Garfinkle says.

Besides their exquisite sonic purity, MA Recordings' CDs (which, according to Garfinkle, sell an average 5,000 copies each) are beautifully packaged, with detailed information about the musicians and the recording process and setting. Typical of MA's releases is a 1996 album of Portuguese fado songs titled "Luz Destino," recorded by Garfinkle in a Gothic church in Lisbon. In addition to the sound's crystalline clarity, what makes the album special is the extraordinarily beautiful voice of Maria Ana Bobone. "It's baroque fado—fado without the schmalz," says Garfinkle.

When recording, Garfinkle uses only two mikes. "It's all live—there are no overdubs," he says. "I use completely handmade equipment. It's all made by a Japanese engineer friend of mine." The only exception is the mikes, made by Danish firm Briel and Kjaer.

A Los Angeles native, Garfinkle spent his high school years on a kibbutz in northern Israel. He first visited Japan in 1983 and has lived here continuously since 1985. Garfinkle's first music project in this country was an album in 1986 for CBS/Sony of his own solo piano work titled, appropriately enough, "Solo Piano."

Koch will initially distribute five MA titles: "Luz Destino," "Salterio," an album of medieval Spanish psaltery music; "Calamus," a collection of medieval Arab-Andalusian music; "The Piano Music Of Alberto Ginastera Volume One," performed by Argentina's Eduardo Delgado; and "Staring At The Sun," a collection of music featuring saxophonist Peter Epstein and other jazz players recorded at St. Peter's Episcopal Church in New York.

HMV Taps Wilf Walsh To Oversee Its Expansion In Germany

BY TOM FERGUSON

LONDON—HMV has appointed a new managing director of its expanding operation in Germany. The new incumbent is Wilf Walsh, the music chain's London-based operations director.

Reporting to HMV Europe managing director Brian McLaughlin, Walsh replaces Steve Knott, who left HMV Jan. 1. Walsh, who takes up his new post April 6, will be based in Düsseldorf.

He says of the new job, "I'm look-

ing forward to it. It should be good, particularly with our new store activity and trying to get the brand established in Germany. I've been operations director for the U.K. and Ireland about three years, and I've been with HMV for five years, so it was time for a change."

HMV currently has only one outlet in Germany, a shopping-mall site in Oberhausen. However, it has recently acquired sites in Munster, Frankfurt, and Cologne. "We've got a lot going on," says

Walsh. "We're opening in Munster and Frankfurt in the autumn, and then we're opening in Cologne in 2000."

HMV has indicated that it could open as many as 12 stores in the country. However, Walsh notes, "there's no exact target in terms of

WALSH

numbers. It will be a period of

slow acquisition, as and when appropriate properties crop up in the appropriate towns."

One reason for the cautious approach, he acknowledges, is that buying property in Germany is a lengthy and "quite tricky" process. He adds, "We won't go hell-for-leather and take sites just to get in the market. We know it's not an easy market to crack."

No decision has yet been made on Walsh's successor as operations director.

The music market for Latin America, Caribbean & North America

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TV Channel



presents

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NOTRE DAME DE PARIS

adapted from **Victor Hugo's** famous novel
a musical by

Luc Plamondon

Director **Gilles Maheu**

Richard Cocciante

Choreographer **Martino Muller**

The phenomenal musical

pomme
MUSIC



SFR

Loulling Système

Distribution
Sony Music

Notre Dame de Paris



Album

2,5 million albums sold (France/Belgium/Switzerland).

N° 1 on the charts since October 3, 1998.

35 weeks in the charts.

450,000 albums sold in Canada.

N° 1 on the charts during 20 weeks in Quebec.

Complete set

(2 CD full live version)

600,000 albums sold.

N° 2 on the charts

since December 12, 1998.



CD Single "Belle"

2,2 million singles sold.

N° 1 on the charts since September 12, 1998.

29 weeks in the charts.

The Musical in Paris, Palais des Congrès, 1998

450,000 spectators.

126 shows, from September 16, 1998 to January 31, 1999.

France, Switzerland and Belgium tour

February 1999: 27 shows

100,000 spectators.

Lille, Metz, Strasbourg,
Orléans, Caen, Bruxelles.

SOLD OUT

Starting in September 1999:

100 shows. Lille,
Strasbourg, Nancy,
Orléans, Caen, Pau,
Le Mans, Angers,
Bordeaux, Marseille,
Grenoble, Bruxelles.

SOLD OUT

Toulouse, Montpellier, Toulon, Lyon,
Genève. (opening January 20, 1999).

Canada tour

Starting in March 1999 (4 months):

Ottawa,
Quebec,
Montreal,

SOLD OUT

Toronto (opening January 1999).

Back to Paris

February 2000, Palais des Congrès:
100,000 tickets already sold.

PUBLISHING: Wela B.V., Boventoon B.V.,
Nico Music, Onze Music

CONTACT: Pomme Music, NDP Project,
TEL. (33) 1 43 59 15 78 / Fax (33) 1 43 59 66 77

SOLD OUT
SINCE
NOVEMBER 10th

OFF THE TOP

JAPAN		(Demco Publications Inc. 02/03/99)	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	ASA GA MATSUKURU DREAMS COME TRUE	TOYOTA
2	2	LAST CHANCE SOMETHING ELSE	TOYOTA
3	NEW	YAKUZA YAKUZA	TOYOTA
4	5	AUTOMATIC MOKO HIKARU UTADA	TOYOTA
5	1	NAKIHO NO SASABUNE MARU CHILDREN	TOYOTA
6	3	I HAVE NEVER BEEN NAME AMARU	TOYOTA
7	NEW	YAKAMORI CHIN EN GREY	AMARU
8	NEW	NO HO NO HO NO HO GREY	AMARU
9	4	AUTOMATIC HIKARU UTADA	TOYOTA
10	NEW	EN EN EN EN EN EN EN EN EN EN	TOYOTA
11	6	WITH YOU YUKI	AMARU
12	8	STORHO KIMURA HOROSE	VECTOR
13	NEW	YESI KIMURA HOROSE	VECTOR
14	7	YESI KIMURA HOROSE	VECTOR
15	NEW	KIDNEY KITE SHINJI RINGO SHIMA	TOYOTA
16	12	TORUJI MACE KOSHIH INABA	TOYOTA
17	9	WHITE KIM AMI SUTSUKI	TOYOTA
18	11	CAMPFOLLE PAMELA TAKEUCHI	VECTOR
19	10	2ND HOUSE JENNA	TOYOTA
20	14	KARAPPO YUZI MACE & CO.	TOYOTA
ALBUMS			
1	1	FIREBIRD PEOPLE OF THE WORLD	NEW
2	2	AYUMI HAMASAKI A SONG FOR YOU	NEW
3	NEW	TOYOKI KAKIMOTO TIME TUNNEL	NEW
4	NEW	KASAKYOSHI YAMAMOTO DO YOU KNOW	NEW
5	NEW	SPEED MOTION	NEW
6	NEW	TATSIYA SHI OCEAN	NEW
7	NEW	THE BEST OF 1990-1998	NEW
8	NEW	KIMURA HOROSE KIMURA HOROSE	NEW
9	NEW	GLOBE RELATION AND THE	NEW
10	NEW	MARSHAL CARRY #1'S	NEW
11	NEW	MARSHAL CARRY #1'S	NEW
12	NEW	MISIA THE GLOUTY DAY	NEW
13	NEW	VARIOUS ARTISTS DANCING	NEW
14	NEW	VARIOUS ARTISTS DANCING	NEW
15	NEW	LAUREN HILL THE MISCEGENATION OF LAUREN	NEW
16	NEW	KIDNEY KITE SHINJI RINGO SHIMA	NEW
17	NEW	SPITZ SHIP	NEW
18	NEW	YUKI NAKAMOTO EVER KIMURA	NEW
19	NEW	YUKI NAKAMOTO EVER KIMURA	NEW
20	NEW	MIDORI KAKIMOTO EVER KIMURA	NEW

CANADA		Soundscan 02/06/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	GOODBYE SPIRIT GIRLS	NEW
2	NEW	GOODBYE SPIRIT GIRLS	NEW
3	NEW	CANOE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN	NEW
4	2	BABY ONE MORE TIME BRITNEY SPEARS	NEW
5	NEW	THE KING OF WINDSORFILL SUE	NEW
6	NEW	MUSIC SOUNDS BETTER WITH YOU STARSTUD	NEW
7	6	BECAUSE OF YOU 87	STARSTUD
8	NEW	LOW LIKE THIS 98	STARSTUD
9	NEW	THE KING OF WINDSORFILL SUE	NEW
10	NEW	WOULD YOU... TO TOUCH GO TO GO	NEW
11	NEW	THE KING OF WINDSORFILL SUE	NEW
12	NEW	NORDBY'S SUPPOSED TO BE NINE DEBORAH COX	NEW
13	NEW	THE KING OF WINDSORFILL SUE	NEW
14	NEW	IF YOU COULD READ MY MIND STARS ON 54	NEW
15	NEW	THE KING OF WINDSORFILL SUE	NEW
16	NEW	PARADISE 666	NEW
17	NEW	THE BOY IS ME BEAST & MONICA	NEW
18	NEW	MY FAVORITE MISTAKE SHERYL CROW	NEW
19	NEW	LOW ME 12 FEATURING MACE	NEW
20	NEW	RASPBERRY SWIRL TONY AMARU	NEW
ALBUMS			
1	1	BREXIT SPEARS	NEW
2	2	THE KING OF WINDSORFILL SUE	NEW
3	3	THE OFFSPRING AMERICAN	NEW
4	4	VARIOUS ARTISTS AMERICAN	NEW
5	5	VARIOUS ARTISTS AMERICAN	NEW
6	6	VARIOUS ARTISTS AMERICAN	NEW
7	7	VARIOUS ARTISTS AMERICAN	NEW
8	8	VARIOUS ARTISTS AMERICAN	NEW
9	9	VARIOUS ARTISTS AMERICAN	NEW
10	10	VARIOUS ARTISTS AMERICAN	NEW
11	11	VARIOUS ARTISTS AMERICAN	NEW
12	12	VARIOUS ARTISTS AMERICAN	NEW
13	13	VARIOUS ARTISTS AMERICAN	NEW
14	14	VARIOUS ARTISTS AMERICAN	NEW
15	15	VARIOUS ARTISTS AMERICAN	NEW
16	16	VARIOUS ARTISTS AMERICAN	NEW
17	17	VARIOUS ARTISTS AMERICAN	NEW
18	18	VARIOUS ARTISTS AMERICAN	NEW
19	19	VARIOUS ARTISTS AMERICAN	NEW
20	20	VARIOUS ARTISTS AMERICAN	NEW

GERMANY		Media Control 01/26/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	AND BIG WORLD EMILIA	UNIVERSAL
2	4	WASH OUT R. HANSEN	UNIVERSAL
3	NEW	HEROIC LONDO	UNIVERSAL
4	NEW	WOLF RANKE	UNIVERSAL
5	2	WOLF RANKE	UNIVERSAL
6	5	WOLF RANKE	UNIVERSAL
7	6	WOLF RANKE	UNIVERSAL
8	7	WOLF RANKE	UNIVERSAL
9	8	WOLF RANKE	UNIVERSAL
10	9	WOLF RANKE	UNIVERSAL
11	10	WOLF RANKE	UNIVERSAL
12	11	WOLF RANKE	UNIVERSAL
13	12	WOLF RANKE	UNIVERSAL
14	13	WOLF RANKE	UNIVERSAL
15	14	WOLF RANKE	UNIVERSAL
16	15	WOLF RANKE	UNIVERSAL
17	16	WOLF RANKE	UNIVERSAL
18	17	WOLF RANKE	UNIVERSAL
19	18	WOLF RANKE	UNIVERSAL
20	19	WOLF RANKE	UNIVERSAL
ALBUMS			
1	1	XAVIER NAUGHTON NIGHT ON DRESS WELT	UNIVERSAL
2	2	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL

NETHERLANDS		Dutch Top 100 01/26/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	1	PRETTY FU (FOR A WHITE GUY) THE OFFSPRING	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
ALBUMS			
1	1	ILSE DELBART	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL

U.K.		Chart Data 01/26/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	PRETTY FU (FOR A WHITE GUY) THE OFFSPRING	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
ALBUMS			
1	1	ILSE DELBART	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL

AUSTRALIA		ARIA 01/26/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	PRETTY FU (FOR A WHITE GUY) THE OFFSPRING	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
ALBUMS			
1	1	ILSE DELBART	NEW
2	2	BELOVED DREAM	NEW
3	3	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
4	4	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
5	5	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
6	6	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
7	7	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
8	8	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
9	9	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
10	10	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
11	11	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
12	12	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
13	13	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
14	14	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
15	15	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
16	16	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
17	17	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
18	18	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
19	19	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL
20	20	WOLFGANG WINTERHAGEN NACH DIESER WELT	UNIVERSAL

FRANCE		SNEP (PROTEC) 01/26/99	
THIS WEEK	LAST WEEK	SONG	ARTIST
1	NEW	BELIEVE (CHIFFRE NOIR)	NEW
2	1	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
3	2	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
4	3	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
5	4	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
6	5	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
7	6	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
8	7	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
9	8	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
10	9	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
11	10	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
12	11	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
13	12	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
14	13	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
15	14	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
16	15	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
17	16	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
18	17	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
19	18	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW
20	19	CHIFFRE NOIR BELIEVE (CHIFFRE NOIR)	NEW

HITS OF THE WORLD CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16
17	17	17	17	17	17
18	18	18	18	18	18
19	19	19	19	19	19
20	20	20	20	20	20

MALAYSIA		HONG KONG	
THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20

IRELAND		BELGIUM	
THIS LAST	WEEK	THIS LAST	WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
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WORLDWIDE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

CHINESE SUPERSTAR Faye Wong's first-ever Japanese concert, scheduled for March 11 at Tokyo's 8,000-seat Budokan, was sold out in one day, according to concert promoter Kyodo Tokyo. An extra show has been added for March 12. Meanwhile, the video also showcases Jaffer's mimicry talents as he portrays underworld street characters. Another video on heavy rotation is "Paisa Paisa Paisa" (Money, Money, Money) by pop diva Mehnaz, which has the three leads doing a "Full Monty"-style dance in the movie. Also included is Robert Miles' global hit "Fable" and a moody English track, "Quest," by Indo-Greek female singer Annila, which has a stylish Gustad-directed video. BMG's Japan has already surpassed sales of 100,000 since the album's November release. **NYAH HUSHAN**

AMONG THE HOTTEST unsigned bands to emerge from the active Japanese indie scene is Feed, a three-piece ensemble that played its first-ever gig Nov. 4, 1998, at an industry showcase in New York. Feed (Maya Saito on vocals, Shinsuke Komiyama on guitar and programming, and Akikazu Ikeda on guitar and bass) recently played its second gig at "live house" Garage in Tokyo's Shimokitazawa district, impressing those in attendance with its powerful sound. The band is unsigned. "We are as excited about Feed as we were when we found Pizazzito Five and Buffalo Daughter," says an enthusiastic Terri MacMillan, who's with the band's management, Chibari Inc. **STEVE MCCLURE**

MEXICAN ACTS have responded to the seven-day visit of Pope John Paul II to Mexico City, which began Jan. 22, by putting out a flurry of releases related to his arrival. Three singles were released, along with one album. Among the singles shipped was Sony Music Mexico's multi-artist track "Pescador" ("The Fisherman"), which has vocal contributions by a host of pop artists, including Kabah, Jeans, Mercurio, Kairo, Elias Tres, Tierra Cero, Lynda, Lisette, and Rosa de S. BMG Mexico released "José Guadalupe Esporza Le Canta A Juan Pablo II" (José Guadalupe Esporza Sings To John Paul II), a full-length CD recorded by José Guadalupe Esporza, a former member of BMG's popular regional Mexican act Bronco. **TERESA AGUILERA**

STOCKHOLM RECORDS' WORLDBEATERS the Cardigans and BMG's rap artist Putter (see Words & Deeds, page 30) are both nominated in six categories in the Swedish Grammisgalan, scheduled to take place Feb. 15 in Stockholm. The Cardigans stole the show at last year's ceremony, despite having no eligible releases; they were given an export-related award. The Swedish Grammis gala, scheduled to take place in the Kungliga Tennishallen, will be broadcast live by national TV4. The band starts its world tour Feb. 1 in the U.S. at Theatre of the Living Arts in Philadelphia. Dates in Japan and Europe will follow, and the tour ends May 3 in Dublin. The band's bass player, Magnus Svenningsson, is ill and will be replaced on the tour by Lars Ljungberg. **KAI R. LOFFHETS**

BMG INDIA is proving that money can be made from soundtracks to offbeat films such as "Bombay Boys," the directorial

debut by author Kaizad Gustad. This humorous drama—about three young Indians living in London, New York, and Sydney who come to Mumbai, India, to search for their roots—has spawned a hit soundtrack (featuring the popular single "Mumbai" (bhai is slang for gang lord) by Channel V VJ and dancer Jaaved Jaffri. The video also showcases Jaffer's mimicry talents as he portrays underworld street characters. Another video on heavy rotation is "Paisa Paisa Paisa" (Money, Money, Money) by pop diva Mehnaz, which has the three leads doing a "Full Monty"-style dance in the movie. Also included is Robert Miles' global hit "Fable" and a moody English track, "Quest," by Indo-Greek female singer Annila, which has a stylish Gustad-directed video. BMG's Japan has already surpassed sales of 100,000 since the album's November release. **NYAH HUSHAN**

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SIR PAUL MCCARTNEY took out an "anonymous" ad in four U.K. newspapers yesterday to appeal what he perceives as a media ban on "The Light Comes From Within," the new single from his late wife Linda's "Wide Prairie" album on EMI. The single, released Jan. 15 in the U.K., carries a parental guidance sticker on its cover, as the lyrics feature the f-word. In the ad, parents are told "your children need your guidance in this matter. It is your Parental Duty [sic] to listen to this record." Although the statement has admitted to banning the record, it has not been played by any major radio outlet. The record has attracted substantial publicity and was championed on the air by Bob Geldof on his recent London radio native out Kfm. "Do you honestly believe your children don't hear this word?" says McCartney in a statement. "I'm daring [programmers] to play it... to grow up and get with the 20th century." **PAUL SEXTON**

International Virgin, HMV Go Back To The Future

BY TOM FERGUSON

LONDON—Virgin Megastores and HMV have launched 1999 with new marketing initiatives looking to identify, respectively, the acts of the future and the best music of the past.

HMV has launched one of its biggest marketing initiatives to date with Music of the Millennium, in partnership with national TV broadcaster Channel 4. The project will canvass hundreds of thousands of people to produce a 10-category list of the millennium's musical legends. Virgin Megastores, on the other hand, has kicked off with New Music, a low-price campaign on 75 albums by breaking acts with linked showcases for unsigned groups at its U.K. stores.

Music of the Millennium launched Jan. 18. Channel 4 is broadcasting five-minute segments weekly in four series, ending in May; each features artists discussing their favorite music or musician. The first group of 15 included Sinéad O'Connor on Bob Marley, Herbie Hancock on George Gershwin, and Alexander O'Neal on Aretha Redding. Each ends with a plug for the voting procedures, and the TV element of the project culminates in a night of dedicated programming in November. National radio station Classic FM is also involved in the project.

HMV's contribution to what is being billed as the U.K.'s biggest-ever music survey includes distributing 500,000 voting leaflets through its 108 stores and producing 25 million bags that can double as voting boxes. Other elements include window displays, ballot boxes, and browser cards.

Cornac Loughran, senior marketing manager at HMV, says the campaign fits neatly with HMV's emphasis on its own heritage during a year that will see the closure of the original London store where it began trading almost 80 years ago.

"This is not a short-term tactic; for me, it's a very exciting project. You could very easily create something which is customer-focused but doesn't create an industry buzz. This is something the whole music business can unite behind. Also, it's giving our customers something back."

However, at HMV's younger rival Virgin, head of marketing Andy Kendrick calls its New Music campaign "a way of taking a stance against new polls and retrospectives. We're starting a new year, and a lot of people are looking back—but with HMV's campaign—that as well as looking forward. It's in looking forward that we can see the future, next year, and beyond." All 90 Virgin outlets in the U.K. and Ireland are taking part in the campaign, which offers customers two CDs for £3.99 (about \$5.25) from a list of 75 selected titles. Launched Jan. 22, it runs until Feb. 18.

"I'm particularly glad," Kendrick continues, "that we've done it because it's the only time when we can get support for new stuff that the HMV campaign) look so smart. When you get toward the end of this year, I can understand instead picking up on classic album stuff, but to start it already is just terrific."

virgin megastores
are proud to present

new music

appearing in a store near you

2 cds for £20

MEGASTORES

supporting new talent

HMV's Loughran concedes that 1999 "is going to be a year of lists." He insists, however, "Our key objective is to provide the definitive list," which will "set some real landmarks in place." There's also some detailed reasoning behind HMV's involvement, both in obtaining a more commercial picture of its customers' tastes and in generating more store traffic. "When people go in to vote," says Loughran,

Bananas Do The Jailhouse Rock

Colombian Group Records Album Inside Prison

BY JOHN LANNERT

For their seventh album, Colombian *merengue* group Bananas are promoting their latest album from a novel location—Cárcel Modelo de Barranquilla, a Colombian prison.

In an innovative arrangement between Bananas' label, Codiscos, and Colombia's national penitentiary institution, INPEC, the group's "Bananas Signe-Signe Bananas" (which roughly translates as "Bananas Keep On Being Bananas") is being marketed as a comeback album from the band, while serving as an image-enhancer for INPEC O.P.—a n.d.B.

Fernando López Henao, artistic division VP at Codiscos, notes that the results of the project have been "100% positive," because both INPEC and Bananas "have demonstrated that people can be rehabilitated in prison and they can work within the prison system to be rehabilitated."

Criticized in Colombia for the numerous escapes from its prisons by well-known drug traffickers, INPEC was seeking a way to boost its profile. To that end, Cárcel Modelo director Dr. Carmelo de la Osa authorized Codiscos to build a 24-track digital recording studio last year inside the prison where the members of Bananas were doing time on drug charges after their arrest in 1995 in Barranquilla's airport. Not all of the members' plead-

"they will see some of the [Millennium-linked] product that we're promoting. There's a lot of product that hasn't had that much exposure in the past five or 10 years, and all of a sudden you can revisit it." Early feedback has been very positive, he adds. "Spinning out the stories, they said a lot of customers coming in asking about it, very interested in what's happening. It's very easy to be cynical about these things, but the vote and the list strategy is one that customers can relate to."

The involvement of Classic FM, he adds, will steer the project away from being a purely pop/rock listing.

For his part, Kendrick says U.K. label support for the Virgin campaign has been "fantastic." He adds, "Everybody across the industry has been aware of the death of new/breaking artists, so the labels and distributors have been very positive."

A second strand of the Virgin campaign was a string of January in-store showcases at four Megastores, the culmination of a demo tape competition run in conjunction with U.K. weekly music magazine *New Musical Express* (NME). The competition attracted almost 2,500 entries, whittled down to 12. NME organized label A&R representation at each showcase.

ed guilty, but a Colombian judge sentenced them all to prison.

López Henao says some prisoners, such as the members of Bananas, are able to "work off" their sentences by performing gainful labor at the prison.

López Henao also points out that Codiscos donated the studio infrastructure to the prison, which was built in part by Bananas' five members—vocalists Tom River and Javier Echeverría, keyboardist Javier Weeber, guitarist Jorge Ortega, and bassist Mike López. López Henao says the prison is planning to construct a radio station at the studio site.

All the album tracks were cut at the prison studio, bar the saxophone and trumpet sections, which were recorded in Santo Domingo. The album was mixed at Codiscos' studio at its headquarters in Medellín, Colombia. "Bananas Signe-Signe Bananas" was shipped in December and already has sold 40,000/50,000 units, according to López Henao.

To support the album in the near term, Bananas will perform two shows outside of Cárcel Modelo. The pair of performances will also benefit INPEC, as will the proceeds from ticket sales for the shows are to benefit the children of people in Colombia's jails and prisons.

The album has assisted Bananas, too. Several of the band's model prison behavior and its participation in the recording project, López Henao expects the group members to be released by the end of this year. The original sentence was for six years.

newsline



THE U.K. GOVERNMENT UNDERLINED ITS COMMITMENT to protecting copyright in the digital age Jan. 25 at MIDEM when Kim Howells, parliamentary undersecretary of state at the Department of Trade and Industry, pledged his support for the music business and other content-led industries.



HOWELLS

"There's a whole new world in cyberspace. If we're not sharp, it will make us all redundant," he told a gathering of U.K. execs organized by the British Phonographic Industry and authors' umbrella body British Music Rights, who visited stands at the trade fair and attended two showcases of new U.K. acts during his visit, said other interests would "thieve" from creative people without protection and suggested that copyright legislation might have to be updated yearly to keep abreast of technological changes. "You must tell us what you think, so that we can use your initiative when talking to other countries," he told delegates, arguing that the EU's forthcoming Copyright Directive would be of assistance "to ensure that the theft of intellectual property does not become the norm."

DOMINIC PRIDE

SWEDISH INDUSTRY VETERAN DAG HÄGGGÖVIST has been named chairman of Underground Technologies (UT), the new venture formed by the merger of Swedish indie Vibrafon, Dolores, Dot, and North of No South (Billboard, Sept. 26, 1998). The company is being led by managing director Peter Gavel, who says he will look for a replacement managing director when the integration of the labels is complete. Hägggövist, who founded the Sonet label as an independent in the '50s, is also chairman of the Swedish arm of the International Federation of the Phonographic Industry and runs his own label, Gazell Records, and a publishing company, Gazell Music. Although the four labels have pooled their resources, they will retain their separate identities in the marketplace, according to UT.

HÄGGGÖVIST

ONLINE MUSIC RETAILER BOXMAN, based in Sweden and operating in the Nordic region, is expanding into Germany, the U.K., and France. The company, started in 1996, fulfills orders placed by its four subsidiaries operating in Sweden, Denmark, Norway, and Finland. The manager of its German operation is Achim Fehlan, former managing director of MCY Music in Germany. Fehlan will move from Berlin to Hamburg, where Boxman will locate its German headquarters. The company hopes to have the three new subsidiaries operating by April. Boxman announced last year that it intended eventually to roll out its service in 11 European territories.



DOMINIC PRIDE

REPRESENTATIVES OF EUROPE'S AUTHORS' BODIES and the major music publishers signed an agreement Jan. 25 to work to protect their rights in the area of physical distribution of music. The "memorandum of understanding regarding offline products" will apply particularly to multimedia discs and covers mechanical royalty agreements applied to enhanced CDs.

JEFF CLARK-MEATS

LOCAL REPERTOIRE DOMINATED SALES AND AIRPLAY charts throughout Europe in 1997-98, according to the first pan-European study of its kind, unveiled at MIDEM. The report, by a new body, the European Commission-funded European Music Observatory, says that more than two-thirds of pop hits originated in the region. The Observatory, which is led by lobbying organization the European Music Office, will provide quarterly reports on the development of European repertoire and other regional music topics. "The music community can't change laws or state policies, but with proper data, the Observatory can help point out the obstacles to the free flow of musical works and artists across Europe," says managing director Jean-François Michel.

EMMANUEL LEGRAND

BELGIAN PRODUCER MIKE DELLANAY was killed in a car accident Jan. 24 while traveling to MIDEM. A fellow producer/remixer, Italian-born Vito Lucente, 27, was hospitalized with spinal injuries following the accident, which occurred some 60 miles from Cannes. The pair had been driving overnight from Belgium. Brussels-based Dellanay, who was 40, had a 15-year career as a producer. He was married and had two children. He was responsible for a number of European dance hits, the most recent of which was "Do It" by H2SO4. He is survived by three children.

MARK SOLOMONS

IS FILIPINO CHART IMMINENT?

(Continued from page 17)

tem uses hardware and software programs developed in-house.

She says the chain would be willing to pay for sales data for chart compilation purposes, although final approval of that would depend on the specifics of any EPOS-based national charts program.

Radio City operations VP Merwin Tee says that 15 of its 26 outlets are EPOS-equipped. However, there are plans to introduce a new system chainwide, using IBM Sure One hardware and the SureStore Software Program developed by the Filipino firm Archos Business Systems. Tee adds that the two Music One megastores opened in Makati City and Pasig City (both near the Manila metropolis) also have EPOS capabilities. He confirms that Radio City/Music One would like to see its data used for accurate national sales charts but would want to ensure that the compilation task would be handled by an independent organization.

"I would give a top 10 list, or something like that, to PARI," he says, "but not the actual figures. I would be very cautious about giving figures for any one."

Olivares and major-label executives have for some time been keen to see dependable music sales charts come to the Philippines. Best-seller lists based on independent companies' shipments to the trade have been considered, Olivares says, but he notes that a course of local labels may not favor that number due to the resulting commitment to Olivares and record companies.

"Having album charts in the Philippines is a big concern for us," says Rudy Tee, managing director of the BMG affiliate here. "We estimate our sales as well as those of our competitors, and that gives us what we think is a good idea of sales. But it's hard to tell who's definitely No. 1, because the figures are hard to get."

At independent label RCA Records, senior manager Rene Sales says, "It's a bad situation not to have charts. Everyone claims to be No. 1, but we really don't know. We don't know what's happening out there."

However, Rudy Tee says, "I'm not in favor of the trade association becoming

ing the charts' compiler.

"PARI doesn't have the time to handle charts, as they should be concerned with piracy," he says. "I have nothing against PARI, but it should be an independent body [taking on the charts]." He says he would like to see the International Federation of the Phonographic Industry (IFPI) handle it.

Local industry executives are very conscious of the EPOS-based charts produced by the Recording Industry of Malaysia (RIM), the IFPI affiliate in that country. Those charts have been in existence for just over two years and remain Asia's most advanced music retail sales charts outside of Japan. RIM member companies paid 50% of the costs of installing the EPOS systems in key retail accounts, according to Olivares, and as a result they obtain fast, accurate sales information.

"I'm very impressed with the system," he says. The PARI president agrees, however, that the Filipino association doesn't currently have the funding for the production of album charts, EPOS-based or otherwise.

Music merchants other than Odyssey and Radio City/Music One aren't likely to invest in electronic inventory equipment, in his opinion. Such retailers would include the SM Equestrian department store chain, which Olivares estimates has 25%-30% of the Filipino music market.

Warner Music Philippines national sales manager Fred Patuato shares Olivares' views and reasons.

"SM has no interest in which album is selling the most," he says. "They only care that the cash register is ringing."

Although EPOS statistics from Odyssey and Radio City/Music One might be sufficient to jump-start a chart, Olivares acknowledges that data from other retailers, including rural outlets, would be required to make the data fully representative. All these goals are secondary to the issue of funding, however. Without an effort in this area, the Filipino industry's wish to have its business accurately tracked and reflected will remain exactly that.

LEAN TIMES AHEAD FOR BRAZIL BIZ

(Continued from page 17)

a local record store is 25 reais (\$14.70).

Traditional merchants are pondering small price increases and thinner profit margins. One small retailer is even looking the way by transferring his prices into dollars.

"My debts are in dollars, so now they have skyrocketed," says Carlos Farinha, owner of Biazare Records, a chain that carries a wide range of imported product. "I'm not accepting credit cards nor long-term payments, only cash."

Not all companies in Brazil's record-cutting industry are certain to feel the devaluation pinch, however. Aloysio Reis, managing director of EMI-Odeon Brazil, claims that his company's success in dealing with Brazil's past economic crisis will help insulate the

from the country's current turmoil.

"Since the Russian crash [in August 1998]," says Reis, "we knew that something could happen with the reter. Where we had kept expenses very tight. So, we won't experience many problems."

The financial crisis is also affecting the live music scene, as José Nogueira, president of the Pallase concert hall here, explains.

"With inflation, it is difficult to make long-term plans or work with credit cards, and that is my main concern," Nogueira says. "Also, foreign artists become more expensive, as they are usually paid in dollars."

Assessing the impact of this story was provided by John Lawrent.

Two Retailers Soon to Form Chain

BY LARRY LOBLANC

TORONTO—Two Toronto-based retailers, Rock Entertainment and CD Plus, have merged their operations to create a 100-store chain under a new company called CD Plus.com.

The merger, announced Jan. 11, involves retailers Rock Entertainment and CD Plus. The former, owned by Wayne Albo, operated 90 stores under the names National Records, Record Baron, Music City, MusiXplains, and U.S., primarily in secondary market locations.

CD Plus, operated by David Cubitt and Bill Biras, has been a longtime leader in mail-order cata-

log and Internet retailing and operated 10 Ontario warehouse-style stores.

With a staff of 600, the newly formed chain, which has engaged the stock brokerage firm First Marston to look into presenting a public offering, will operate in every province except Quebec, New Brunswick, Prince Edward Island, and Newfoundland.

Its 77-store mail division will operate under the AVE banner, and the remaining 23 street outlets will run as CD Plus.com outlets. The two divisions will operate independently, with different price points and product mixes. The company will utilize

SALE OF USED CDS CAUSES STIR IN CANADA

(Continued from page 8)

labels, artists, songwriters, and legitimate retailers and devalues music, the practice is not illegal in Canada, and the labels' options in attempting to curb it are limited.

Under the terms of their retail sales contracts with retailers, labels retain the right to refuse to sell product to retail accounts dealing in used, rented, promotional, bootleg, counterfeit, or pirated music. But the record companies have never enforced this measure, which many industry observers fear will not hold up under Canadian trade regulations.

Unlike the U.S. market, sources say, labels in Canada cannot refuse volume discounting or hold back copy advertising and marketing funds from those retailers to which they sell directly, even if those chains sell used music. To do so, sources say, could be considered an illegal trade practice under Canadian law.

Despite widespread industry speculation that the CRIA is considering action, Robertson says, "My feeling is that the CRIA is not going to do it individually based on their own relationships with accounts and their trade terms."

LABEL STRATEGY

Affiliates of multinational record companies operating here say they are formulating game plans on how to deal with the contentious issue, but they have not revealed any new policies as yet. Universal's Lennox contends that A&B Sound and CD Plus.com proceeded with their plans to sell used music without prior discussion with their major suppliers.

"Where we had the opportunity for partnership we haven't. Lennox says, "If [A&B Sound buyer] Lane Orr had telephoned and said, 'We're getting squeezed [by used-CD retailers]; what are you going to do about it?' there would have been a dialogue. Instead, he stuck his tongue out and did it, and now CD Plus wants to follow."

"We've been going at [labels] for at least 10 years to do something about used product," counters Orr. "If we hadn't started [selling used CDs], somebody else would have. In several instances, used stores have

matched us on the prices of front-end product. [Their low prices are] being subsidized [by sales of] used product."

David Cubitt, a principal in CD Plus.com, says that the company's "new" street division "is a target for [competition from] used locations."

"Selling [used] records directly cuts into the revenue of our business," says Lisa Zhtnec, president of BMG Music Canada. "This is a top [industry] issue which needs to be addressed quickly."

WILL OTHERS FOLLOW SUIT?

Few sources in Canada's top music merchants reject any notion of selling used music.

"It's not a business HMV would ever get into," says Peter Luckhurst, president of HMV Canada, which operates 97 stores nationally. "If others did it, we still wouldn't do it. [Selling used CDs] devalues the product as well as encourages shoplifted and promo product to be recycled."

Like Tim Baker, buyer for the 33-store, Ontario-based Sunrise Records, "It's not something we would remotely entertain because we work with the record companies as partners. It also sends the wrong message to the consumers. They think by getting \$5 [Canadian] for a used CD, that's what [retailers] pay for a new record. With a new CD selling for \$12.99 or \$15.99 and a used CD for \$5.99, they also think we make a lot of money on new CDs."

But some retailers acknowledge the pull of market pressure. "We'd only jump in if [everybody else did]," says Jim Lerley, buyer for the 30-stop R.O.W. Entertainment, which also operates the Record on Wheels retail chain.

The Retail Music Assn. of Canada (RMAC), which represents the majority of Canada's music retailers, will address the used-CD issue Feb. 9 during its board conference call.

"If there are retailers wanting to go in, we will support it," says Lerley. "If anything to do with them," says Baker, whose chain is a member of the RMAC. "We don't need them as members of RMAC."

CD Plus, the forerunner to CD

warehouses in North Bay, Ontario, and Winnipeg, Manitoba, formerly operated by Rock Entertainment.

Since the merger, CD Plus.com has made an agreement with British Columbia-based Sound Data Systems for the exclusive rights to its database of more than 1,000,000 titles and 350,000 individual song listings.

"We're going to aggressively market on the Internet," says Cubitt. "In secondary markets, with an Internet link in stores, [buyers] will have selected at their fingertips. We're committed to putting \$1 million [Canadian] funding into immediate [upgrading] content, marketing, and distribution of our Internet site."

Plus.com, was an RMAC member; A&B Sound is not.

MARKET FACTORS

Industry observers say it was the lack of the stricties of using CDs would spread in Canada. The practice had already shaken up the U.S. market earlier this decade, and in Canada the number of independent stores selling used CDs has proliferated. Meanwhile, major retailers continue to grapple with skinny margins on front-line titles, as well as increased competition from online sales.

Lerley concedes that some of R.O.W. Entertainment's independent accounts are selling used product.

"HMV Canada and Music World get advertising and marketing funds, which allow them to buy product [cheaply]. That's what hurt these [independent] guys. Maybe the only way they can make a buck is to go into used goods."

RMAC president Al Horvat notes, "The music distribution is becoming increasingly blurred. Labels are competing with their own customers [through their affiliated record club online sales]. As the marketplace shrinks, more retailers are looking for whatever opportunities they can find, including such things as [selling used music]."

Several retailers complain that labels' promotional product represents a significant part of the used-music marketplace and that labels have not done enough to curb the practice.

"Go into any used-CD store, and there's a punched promotional product," says Orr. "It's coming from people employed in the [music] industry."

While expressing concern over the recent moves by A&B Sound and CD Plus.com, Lerley says he is chairman/member of Warner Music Canada, says it's still too early to draw conclusions. "At this point, A&B is not [selling used CDs] directly and CD Plus is only planning to do it. I would focus on it if [CD Plus.com] goes ahead with its plans. [Selling used product] is not good for our business, but it's not going to kill our business either."

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Mercants & Marketing

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BMG Distribution Highlights Success, Lays Out New Plans At Convention

BY DON JEFFREY

SAN DIEGO—After recounting the company's successes of the past year and a half, Pete Jones, president/CEO of BMG Distribution, told attendees at this year's convention that changes in the music business have made the stakes for success higher than ever.

A total of 1,244 BMG distribution and label employees, artists, and guests attended the convention at the Hyatt Hotel on San Diego Bay; it began the afternoon of Jan. 3 with a presentation by distributed label

Beyond Records and ended early in the morning of Jan. 10 with a performance by Arista artist Deborah Cox.

In all, 69 acts made music in the hotel's ballrooms or at outside venues, representing a variety of genres, including the classic rap of Run-D.M.C., the classic rock of George Thorogood & the Destroyers, the silky soul of

Jeffrey Osborne and Peabo Bryson, the emotive Latin pop of Midon, the jazz/rock of Andy Summers, and the country/rock of Alabama.

The U.S. distributor is a unit of BMG Entertainment, a \$4.4 billion global music company based in New York that owns or distributes more than 200 labels in 53 countries, employs 7,500 people, operates a music publisher with rights to more than 700,000 songs, and runs a record club, BMG Music Service, that has more than 8 million mem-

bers. Its major wholly owned labels include RCA, Arista, and Windham Hill, and it distributes and owns shares in successful labels like Jive and Loud.

Taking off on the convention theme of "BMG Rising," Jones list-

ed a series of accomplishments for the company in the 18 months since it met in New York for its previous convention.

BMG had two of the five top albums of 1998 and four of the top six

(Continued on next page)



JONES

DVD Drives 12% Leap In Vid Revenue

BY SETH GOLDSTEIN

NEW YORK—DVD was the difference between a so-so year and a good one.

U.S. home video wholesale revenue vaulted an estimated 12% in 1998 to \$8.4 billion—and 50% of the \$1 billion gain can be attributed to shipments of the 5-inch optical disc, according to Billboard's annual mar-

ket-share survey.

Granted, only one-half of the 30 million discs received at retail sold through, and vendors may be taking some returns in 1999 that will diminish DVD's contribution. But those returns—if there are any—will likely be small in comparison to the norm of 20% and higher for VHS deliveries.

Based on fourth-quarter results, consumer demand is sopping up everything DVD replicators can manufacture. "Tape was up a little bit. The real growth was in DVD," says Best Buy merchandising VP Joe Pagano, who reported a 1998 home video gain of 30%. VHS, though, is far and away the dominant format, as witnessed when "Titanic" steamed into view.

The Big Boat movie thundered by the competition 1998. Consumers snapped up 25 million of the 30 million cassettes in stores, helping bring Paramount Home Video to the brink of a \$1 billion year. The studio managed to double its 1997 sales—not at all bad for a vendor that had languished for several years in the middle of the pack.

"Titanic" demand accounted for much of the increase in industry-wide rental and sell-through revenues. However, the release, worth a cool \$450 million to Paramount, was still a one-shot. DVD promises longevity plus property.

In its first full year at retail, the format brought in an extra 8%-10% to the suppliers who devoted most or all of 1998 to filling the pipeline. Warner Home Video, not known for

(Continued on page 65)

Top Web Shopping Sites In December Sold Music

IF THERE IS ANY DOUBT left that music is one of the most attractive consumer products on the Internet, the latest figures from an on-line-research company should dispel it.

In its recent online shopping survey, Media Metrix, a company that measures traffic to World Wide Web sites, reports that four of the top 10 shopping sites in December were music sellers.

At No. 8 was CDnow, which Media Metrix says attracted 2.69 million unique visitors in December. "Unique visitor" means that a particular person who goes to a site is counted only once each month no matter how many times he or she may return to that location.

At No. 9 was Musicbvd.com with 2.68 million unique visitors. Music Boulevard's parent, NZK, is being acquired by CDnow, and if you added the totals for each of their Web sites, you would have a site in fourth place overall. The No. 10 site was ColumbiaHouse.com, at 2.45 million unique visitors. Columbia House is the record club co-owned by Sony Music Entertainment and Warner Music Group.

At No. 12 in December was high-

flying Amazon.com. It was visited by 9.13 million people. Most of those were probably book customers, but music is a fast-growing category for the retailer. Because of its size, it became the biggest-selling music

site on the Internet in last year's third quarter, just months after it started offering CDs.

The No. 1 site had nothing to do with music. It was Bluemountain arts.com, which makes personalized electronic greetings. It drew 12.3 million visitors, nearly 35% more than Amazon.

Media Metrix also measured the top sites according to growth in visitors from November to December. Again, Bluemountainarts.com led the way, increasing its count by 3.23 million. Amazon.com kept the No. 2 position, attracting 1.32 million more users than in November.

Neither CDnow nor Musicbvd.com was among the top 15 in growth, but there were a couple of imminent music merchants on this list. At No. 6 was Barnesandnoble.com, with 923,000 more visitors in December. At No. 9 was Buy.com, which will sell music soon. Its growth was 816,000 unique visitors.



by Don Jeffrey

U.S. Home Video Market Shares, 1996-1998

	%	1998 \$(mil.)	%	1997 \$(mil.)	%	1996 \$(mil.)
Disney	26.6	2,500	28.6	2,400	27.0	2,200
Warner*	11.7	1,100	15.0	1,260	11.8	970
Fox	11.7	1,100	11.9	1,000	12.3	1,000
Columbia	10.6	1,000	11.9	1,000	8.4	660
Paramount	10.1	950	5.6	475	5.8	450
Universal	8.0	750	0.5	800	9.3	750
MGM	4.3	400	4.0	340	4.6	375
New Line	3.4	320	3.0	250	3.1	250
PolyGram	2.7	250	1.8	155	1.6	135
Artisan	1.7	160	1.0	85	1.2	100
GoodTimes*	1.5	140	NA	NA	NA	NA
HBO Home Video	0.5	50	0.9	75	0.8	65
Anchor Bay*	0.5	50	NA	NA	NA	NA

1. Distributes HBO, MGM, and New Line titles.
2. Revenues for previous years no longer considered accurate
Source: Billboard

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newslines...

SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for the music and video industries, is considering an offer to acquire Field Group P.L.C., a London-based paperboard manufacturer. A Field Group, Chesapeake Corp., has already bid \$320 million for rival Group.

UNIVERSAL STUDIOS has announced a marketing partnership with Coca-Cola that will link the soft-drink company's brands with Universal's music, theme parks, and movies. Universal says that it and Coke plan promotions, discounts, and tie-ins with Universal Music Group.

BLOCKBUSTER says it has signed a multi-year revenue-sharing agreement with Warner Home Video to supply Blockbuster stores with new video releases by Warner Bros., HBO, and Turner. Blockbuster has entered into direct revenue-sharing deals with studios in order to increase the number of copies of new videos in its 6,000 stores.

TIME WARNER, which owns Warner Music Group and Warner Bros. Pictures, says it has increased its common-stock repurchase program to \$5 billion. The program will be spread out over three years and funded from cash flow.

THE CONSUMER ELECTRONICS MANUFACTURERS ASSN. (CEMA) projects that sales of consumer electronics should reach a record \$79 billion this year, a 5% rise over 1998 sales of \$76 billion. CEMA estimates that sales of DVD players will rise 60% to 1.6 million units this year. The trade group expects 42.5 million CD players to be sold in 1999.

NAVARE, an independent distributor of music, reports a net loss of \$3.9 million in the third fiscal quarter, resulting from operations of its start-up online service Net Radio. During the same period a year ago, the company posted a net profit of \$570,000. Sales for the three months that ended Dec. 31 increased 7.4% to \$74.6 million from \$69.4 million.

RENTRACK reports that Internet revenue for the quarter that ended Dec. 31 increased to 7% of total revenue from 1.3% during the corresponding period the previous year. Rentrack, which distributes videocassettes on a revenue-sharing basis to retailers, generates online revenue from fulfillment services for third parties, direct sales to consumers through its Blotout Video subsidiary, and fees for creating and managing World Wide Web sites for retailers.

CAK UNIVERSAL CREDIT CORP., an entertainment lending firm created by former EMI North America CEO Charles Koppelman and Prudential, says it plans to offer financing based on TV syndication fees. The company says it has originated \$250 million in loans ranging from \$1 million to \$140 million in its first nine months of operation. A source says that "most if not all" of the \$250 million in loans have been music industry-related, though none have been announced so far. The source also says another \$400 million has been earmarked for loans backed by song catalogs and record masters. The source says that although most of the loans have been made, the securitized bonds created from the loans have not yet "passed through to bond investors."

HASTINGS ENTERTAINMENT, the operator of 129 book, music, and video superstores, says it is opening a 24,800-square-foot superstore in Midwest City, Okla., in the spring. The site is expected to offer 40,000 book titles, 20,000 music selections, 6,000 videotapes and video games, and 800 DVD titles.

SENSORY SCIENCE, a consumer electronics company that plans to market MP3 players for Internet-downloaded music starting this spring, reports net income of \$283,000 on sales of \$21.2 million in the third quarter, which ended Dec. 31, compared with net profit of \$1.07 million on sales of \$14.2 million during the same period the previous year. The company was formerly known as GoVideo, and its principal product has been a dual-disc VCR.

AT HOME NETWORKS, the high-speed Internet service provider that recently announced it is buying online search company Excite, reports a net loss of \$64.9 million on revenue of \$19.2 million during the fourth quarter, compared with a loss of \$21 million on revenue of \$3.7 million a year earlier.

ARTISTDIRECT, an online music merchandiser, says it will be offering the vinyl edition of Sublime's platinum "40 Oz. To Freedom" album exclusively online (at subline.com) for a month prior to its general retail release.

BMG DISTRIBUTION HIGHLIGHTS SUCCESS, LAYS OUT NEW PLANS

(Continued from preceding page)

singles. Its market share for current, or new, albums rose to 14.4%, its highest ever. BMG led all distributors in singles sales for the fourth consecutive year. And its share of the alternative market increased by 4.5 percentage points to 12.3%.

Monthly sales records were broken during the 16-month period between conventions. October and November of last year were the biggest sales months in the company's history.

In the last fiscal year, the distributor's revenue exceeded \$1 billion. In San Diego, Jones said, "I assure you we will exceed it by a lot" in the current fiscal year, which ends June 30.

Turning to challenges, Jones focused first on the Internet. But he characterized it as an opportunity rather than a threat. He reminded staffers that research showed the principal reason consumers don't buy the latest albums by their favorite artists is that they don't know when new albums are out.

Jones suggested that targeted marketing via the Internet could help solve that problem. Advances in technology for streaming and downloading music and video online present unique advantages, he said.

"BMG and its retailers must use this technology to create the ultimate in narrowcasting—a radio station and video channel to every wired consumer," he said.

Jones also urged staffers to believe that BMG has been the most aggressive major music company in using the Internet. Under the direction of worldwide marketing chief Kevin Conroy, it has developed genre-based World Wide Web sites and an online store (getmusic.com).

Jones also raised the topic that has rolled the music industry in the past year—consolidation.

"It's definitely a competitive environment of higher stakes than ever," he said.

Consolidation of the account base—though acquisitions of retail chains like Camelot, Blockbuster, the Wall, and Spec's—has left 13 companies representing 75% of music volume, he said. Specialty music chains are important, Jones said, but he urged his staff to also pay attention to the independent stores (some of whose owners were in attendance) because they command high customer loyalty and help break bands. He cited Warner's acquisition of London Records, as the example of a good indie store.

Jones talked about the mass merchants, too, saying that they provide the chance to expand the music market through impulse buying by their broad-based shoppers.

Consolidation at the record-company level has been demonstrated most dramatically by Universal Music Group's absorption of PolyGram. Five distributors now control 80% of the music market. Jones said that the beefed-up Universal would become "a most formidable competitor." He also noted that the merger presented opportunities for

BMG to pick up artists, labels, and executives out loose from contracts.

BMG Entertainment has set a goal of an 18% market share for current albums, a jump of more than 3 percentage points. It's an ambitious target, and executives say they don't expect to meet it in a year. But they clearly see possibilities that make it reachable.

The development of new artists was a definite theme at the convention. Jones said that in the period between the New York and San Diego conventions, 51 BMG acts had made Billboard's Hotnewsmakers chart for developing artists. Of those, 24 had sold more than 100,000 albums. One recording, by Creed, had been



certified double-platinum.

In remarks at the convention, Strauss Zelnick, president/CEO of BMG Entertainment, emphasized that the company's focus was on "building worldwide superstar acts whose albums sell at least 5 million units across several territories. He noted that the company spends more than \$1 billion on every new act and emphasized the odds against realizing a return on that investment: Of some 60,000 records released worldwide by the entire industry, less than 1% sell more than 1 million copies.

He said BMG's goal was "smaller rosters and a higher hit ratio. We don't believe in throwing it against the wall and seeing what sticks."

Zelnick said BMG's sales in North America had risen 41.4% in four years and that operating income had gone from a loss to "a significant profit."

Replying to a question from the audience, Zelnick said BMG was not currently considering an acquisition of EMI Music, which has been rumored for some time. He also said there were no current plans to take BMG Entertainment, a subsidiary of the private German-based company Bertelsmann AG, public.

Zelnick also announced the promotion of Jones. After 11 years as president of BMG Distribution, Jones is now president/CEO of BMG Distribution and BMG Associated Labels. For the first time, he has oversight for several labels—CMC World, Island, and Atlantic—and Robins Entertainment—that are distributed by BMG. The company owns 50% of Loud and 62.5% of CMC.

Jones said his role with the labels was not to sign or develop artists but to "maximize opportunities." In addition, he's now responsible for the Special Products division.

To aid in his new duties with the associated labels, Jones has hired Sami Valkonen as a business development (see Executive Turntable, this page).

Jones announced other promotions and shifts of responsibilities. Rick Cohen, formerly senior VP of sales,

is now senior VP of sales and strategic sales planning. Relieved of the responsibility for overseeing branch managers, Cohen will focus on the mid-term to long-term distribution issues that have arisen in the new age of consolidation, Jones said.

Rick Bleiweis, formerly senior VP of marketing, is senior VP of marketing and branch operations, with responsibility for all nine branches and two sales offices. He is to focus on the short-term to mid-term issues, said Jones.

Tom O'Flynn, the former Atlanta branch manager, was named to the new position of VP of branch operations. Branch managers will report to him. He will be replaced by the Atlanta sales manager, Susan Lake.

At the conclusion of his comments, Jones performed what has become a ritual of the convention—the name game. Blindfolded and seated back on a chair facing the audience, he asked for the names of 417 BMG Distribution employees from memory. He said later that the serious purpose of the exercise was to demonstrate the importance of each person to the organization.

Executives and staffers displayed an upbeat mood at the weekend convention, as they spent their days at lengthy label presentations and their evenings in artist showcases. Jones attributed the mood to momentum driven by success.

"Having the company together in one place—spending time as we do in the office—how much success is one of the most important things we do," he said in an interview. "Our organization can never be too close to the music. We get a wonderful surge from the convention that carries into the next year. It promotes cohesion."

EXECUTIVE TURNTABLE

DISTRIBUTORS. Sami Valkonen is named VP of business development.

at BMG Distribution and associated labels in New York. He was managing director of the BMG Expo '98 Project.

HOME VIDEO. Deluxe Entertainment Services in Los Angeles names Ken Higgins managing director of film and video services, Europe, and promotes Luis Urbano to managing director of Deluxe Video Services. Higgins remains managing director of Deluxe Laboratories. Urbano was GM of Deluxe Video Services.

Mitch Mallon is promoted to national sales director at Rhino Home Video in Los Angeles. He was national accounts manager.

NEW MEDIA. DXI Inc. in Los Angeles promotes Josh Rose to creative director. He was associate creative director.

Top Pop Catalog Albums.

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	METALLICA ¹	NO. 1	389
2	BEASTIE BOYS ¹	LICENSED TO ILL	382
3	BOB SEGER & THE SILVER BULLET BAND ¹	GREATEST HITS	272
4	PINK FLOYD ¹	THE DARK SIDE OF THE MOON	1140
5	BOB MARLEY AND THE WAILERS ¹	LEGEND	501
6	OFFICER W. KROGER ¹	APPETITE FOR DESTRUCTION	369
7	ALANIS MORISSETTE ¹	JAGGED LITTLE PILL	187
8	JAMES THORLEY ¹	GREATEST HITS	430
9	SUBLINE ¹	SUBLINE	128
10	SHANNA TWAIN ¹	THE WOMAN IN ME	204
11	JIMMY BUFFETT ¹	SONGS YOU KNOW BY HEART	414
12	CELINE DION ¹	FALLING INTO YOU	150
13	JEWEL ¹	PIECES OF YOU	154
14	DAVE MATTHEWS BAND ¹	CRASH	143
15	DEF LEPPARD ¹	WUULT — GREATEST HITS 1980-1995	118
16	PINK FLOYD ¹	THE WALL	511
17	LYNYRD SKYNYRD ¹	SKYNYRD'S LYNYRD/SKYNYRD'S GREATEST HITS	195
18	SOUNDTRACK ¹	GREASE	226
19	SARAH McLACHLAN ¹	FUMBLING TOWARDS ECSTASY	292
20	METALLICA ¹	...AND JUSTICE FOR ALL	459
21	GARTH BROOKS ¹	THE HITS	171
22	KORN ¹	NORN	373
23	STEVE MILLER BAND ¹	GREATEST HITS 1974-78	372
24	BARNEKMAN LADIES ¹	ROCK SPECTACLE	66
25	QUEEN ¹	GREATEST HITS	255
26	THE OFFSPRING ¹	SMASH	100
27	CAROLE KING ¹	TAPESTRY	414
28	CREEDENCE CLEARWATER REVIVAL ¹	CHRONICLE VOL. 1	184
29	TOOL ¹	AENIMA	287
30	BARRY WHITE ¹	ALL TIME GREATEST HITS	81
31	KORN ¹	LIFE IS PEACHY	61
32	MILES DAVIS ¹	KIND OF BLUE	31
33	FLEETWOOD MAC ¹	GREATEST HITS	333
34	BARRY WHITE ¹	GREATEST HITS VOLUME 1	372
35	TOM PETTY AND THE HEARTBREAKERS ¹	GREATEST HITS	252
36	METALLICA ¹	MASTER OF PUPPETS	424
37	VAN MORRISON ¹	THE BEST OF VAN MORRISON	411
38	METALLICA ¹	RISE THE LIGHTNING	400
39	ASPOSMITH ¹	BIG ONES	121
40	PINK FLOYD ¹	A COLLECTION OF GREATEST SONGS	177
41	VARIOUS ARTISTS ¹	ESPN PRESENTS: JACK JAMS VOL. 1	27
42	MAONNA ¹	THE IMMOCULATE COLLECTION	253
43	POISON ¹	GREATEST HITS 1986-1996	129
44	THE BEATLES ¹	THE BEATLES	2
45	AC/DC ¹	BACK IN BLACK	245
46	ALAN SANDLER ¹	WHAT THE HELL HAPPENED TO ME?	67
47	ELTON JOHN ¹	GREATEST HITS	442
48	JOURNEY ¹	JOURNEY'S GREATEST HITS	208
49	EAGLES ¹	HELL FREEZES OVER	455
50	ALAN JACKSON ¹	THE GREATEST HITS COLLECTION	164

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or requires of 500,000 units. *RCA certification for sales of 1 million units, with multiplum sales indicated by a numeral following the symbol. *Atlantic indicates very LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EG, and all other CD prices, are equivalent prices, which are projected from electronic prices. ** indicates past or present Masterpiece line. ©1999, Billboard/RIPI Communications, and SoundScan, Inc.

Merchants & Marketing

AOA Pulls Out Of This Year's AFIM Show

CONFAB CAPERS: The Alternative Distribution Alliance (ADA) has had the pull pulled on its scheduled 1999 convention, which was to have coincided with the Assn. for Independent Music (AFIM) Convention, to be held May 19-23 at the Marriott Marquis Hotel in Atlanta (Billboard, Oct. 24, 1998).

ADA's unanticipated exit could have led to a gaping hole in the AFIM event, since the trade organization has been counting on the distributor to supply acts for its evening showcases. To everyone's relief, other indie distributors have stepped up to the plate and will mount "Indie Lounge" talent presentations during the AFIM get-together.

According to ADA president Andy



by Chris Morris

Allen, his company's parent, Warner Music Group, decided to cancel the ADA gathering because of its high cost. Allen says the firm would have spent \$250,000 on the Atlanta event, which would have entailed the transportation and housing of 200 people and 28 of the distributor's acts.

"The monies involved ... became

a little greater than we anticipated," Allen says. "It became very difficult for me to justify that kind of outlay without direct sales that would come from it. ... It's very disappointing, because we were fairly far into the planning."

Allen says that the unfortunate cancellation of the ADA convention by no means reflects a lack of interest in mounting a joint event with AFIM in the future. "We're going to try to do it [at AFIM in Cleveland] next year," he says. "If I didn't have such a large nut to do it, we still do it [this year]."

"Andy wants to continue to be involved," says AFIM executive director Pat Bradley. "There's the possi-

(Continued on page 20)

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'98 SoundScan Figures Show Weakness In Catalog Sales

IN THIS COLUMN, I want to draw attention to something that I reported in the Jan. 16 issue of *Billboard* in a story on SoundScan's year-end numbers—something that may have been overlooked by readers. That story pointed out that while album sales were up 9.1% last year, an alarming weakness was hidden in catalog sales numbers. In breaking out album sales, current sales were up 16.1% over the previous year, while catalog sales were down slightly by 0.4%.

The weakness can be seen when catalog sales are broken out between regular catalog and deep catalog. Current sales are those units that are sold within the first 15 months of a title's release (12 months for jazz and classical); regular (or new) catalog sales are defined as those sales that occur between 15 months and three years; and deep catalog is defined as those sales that occur after a title has been available for three years.

For 1998, deep catalog showed a healthy sales increase of 1.4% over 1997's total. But new catalog titles saw sales drop 20.5% from the previous year. As SoundScan CEO Mike Fine pointed out, these numbers appear to confirm the lament of many label sales and retail executives that over the last few years, the industry has been developing hits instead of artists.

OOFS: In the Jan. 16 Retail Track column on Shopping.com, the number of albums purchased from the online merchant by a chain was incorrectly stated. The chain ordered 10 copies of an album and received them. It then placed an order for 60 copies of a hit album and received a confirmation that it would receive them.

At the time, a company spokeswoman confirmed that Shopping.com's strategy included selling to smaller businesses. But after Retail Track focused on Shopping.com's sales practices, it seems that the company may be having second thoughts. The retailer who ordered those 60 copies tells me that he just received a notice from the online merchant that it will sell only a maximum of five copies per title.

Just as that column was hitting the street, Shopping.com announced that it had agreed to be acquired by Compagny for a price in the area of \$250 million, considerably higher than its then Wall Street valuation of \$72.4 million.

ON'S II: In regard to the item about a one-stop's sting operation in the Jan. 9 column, I incorrectly reported the number of majors involved. In the sting, only three majors had an opportunity to take a stand on street-side violations, with one stepping up to the plate and two deciding to look the other way.

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Walt Disney RECORDS

DECLARATIONS OF INDEPENDENTS

(Continued from page 57)

bility of this happening some year in the future."

ADAM's withdrawal from the '99 AFIM event was decidedly unusual and the trade group, which had hoped to attract a larger retail presence via its association with the distributor and its artists. However, Bradley is confident that the retail constituency will welcome the association's new slate of Indie Lounge presentations.

"Other distributors were coming to us, wanting to do things before the ADA withdrawal," Bradley says. "It sort of slid into place."

The Indie Lounge sets will be not unlike the "PGD Zone" presentations at past National Assn. of Recording Merchandisers (NARM) conventions. The evening showcases will take place at a ballroom in the Marriott.

Bayside Entertainment Distribution in West Sacramento, Calif., which has traditionally hosted AFIM's opening-night reception, will also mount the first of four Indie Lounges. MS Distributing Co. (Hanover Park, Ill.), MDI Distribution (Atlanta), and Navarre Corp. (New Hope, Minn.) will sponsor the other showcases. Bradley says the firms are discussing the talent lineups with their labels.

DEAD-LY DEAL: Bayside Entertainment Distribution, which is branching out into worldwide sales, has nailed the exclusive international distribution rights for Grateful Dead Records in San Francisco. Arista/BMG continues to handle the label in the U.S. The Dead pact served as a handy door-opener for Bayside at MIDEM, where the company introduced its new international

sales reps to foreign accounts.

BOOK 'EM (AND FILM 'EM): Shangri-La Records, the independent label/retail operation in Memphis, has modestly branched into books and films. The company has just published a lovely pocket-sized book, "Will Roy Sanders: The Last Living Bluesman," drawn from an interview conducted last June by Shangri-La owner Sherman Willmot with the venerable singer/guitarist, whose one-time group the Fieldstones was the house band at the late, lamented Bluff City club Green's Lounge. The interview also serves as the basis for a like-titled short documentary that Shangri-La will issue later in the year. It is hoped that the Sanders film will be part of an ongoing documentation of the fertile down-home blues scene in the region.

FLAG WAVING: Our inspirational verse for the week comes from "It'll Work Out Fine," a track from "Better Than This," the debut Cheekered Past album by Hadaacol: "Put a penny on the needle/You're stuck in my head."

This clever bit of wordplay (remember the days when you weighted your tone arm to spin those warped LPs?) is typical of the sharp songwriting that characterizes the Kansas City, Mo.-based roots-rock band's work. The group—which features brothers and principal songwriters Fred and Greg Wickham, bassist Richard Burgess, and drummer Scott McCuiston—has honed its bristly rocking chops with some six years playing Midwestern roadhouses.

Fred Wickham recalls, "We'd go



into these places, and people would say, 'You gonna play something we know?' While the group's audiences, which often demanded little more than some recognizable covers to dance to, could be demanding, Wickham says, the experience of playing the joints was invaluable: "There's no practice time that can equal going out [to a gig] on a weekend."

One might think that with the name Hadaacol—the handle for a brand of patent medicine that sponsored a particularly disastrous tour by Hank Williams in the late '40s—the band fits snugly in the No Depression bag. Yet the group's songs attest to the influence of the Blasters and other blues- and rockabilly-based acts. Wickham notes that Hadaacol has been dogged with name-recognition problems in the past.

"We used to be called Big Iron," he says. "Even though that's a Marty Robbins song, people thought it was referring to heavy metal."

"Better Than This" is the band's second time around with producer Lou Whitney, who operates a studio in nearby Springfield, Mo.,

where his group, the Skeletons, is based.

"We're big fans of the Skeletons and [their precursors] the Morels," Wickham says. "We basically made a record with him three or four years ago that never came out. Our drummer quit... [and] we basically went in and made a different record."

Not surprisingly, "Better Than This" sports a sound not unlike the Skeletons' brawny roots formula, with elements of the Blasters and the Del-Lords, another group Whitney had a hand in producing.

Most of the members of Hadaacol hold down day jobs as teachers, but Wickham says the group hopes to play live dates on the East Coast in March and on the West Coast during the school break this summer.

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Intel's Consumer ID No. Scheme Draws Flak

Lyrics Site Case May Be Settled; More Promotion For Less Than Jake

INTEL IN TROUBLE? Intel drew a firestorm of criticism when it recently unveiled plans for a new Pentium III chip that will allow a consumer-identifying serial number (PSN), to be built into each processor.

Intel claims that this number will help make online transactions more secure, but several rights groups concerned with protecting consumer privacy see the new function as unnecessarily intrusive since it makes identifying users and the manner they move about on the Internet so easy.

For this reason, groups such as Junkbusters (www.junkbusters.com) are calling for a boycott of the machines even though the function can be turned off by users.

One aspect of the technology Intel was flaunting was its ability to keep people from illegally installing copyrighted computer software on several PCs.

Representatives from Intel could not be reached for comment, but we suspect the PSN could have some application in the digital distribution of music.

For instance, a user might pay a subscription fee to an online music service so that he or she has access to certain songs that work only on that person's PSN.

LYRICS LAWSUIT: News that the National Music Publishers' Assn. (NMPA) and licensing arm the Harry Fox Agency (HFA) are suing a Swiss World Wide Web site posting song lyrics should not alarm operators of fan sites, says NMPA president Edward Murphy.

"If someone is out there putting up lyrics to a few songs, yes that's illegal, but we're not going to go chasing them all over the world," says Murphy. "You have to make a value judgment."

Murphy says that the decision to take legal action against International Lyric Server (ILS), was predicated on the vast selection of songs (100,000), traffic on the site (1 million reported hits a day), and the site's decision to sell advertising around its lyrics service.

Still, he says, the NMPA and HFA are amenable to striking a licensing arrangement with ILS. At press time, Murphy was attending the MIDEM convention in Cannes and had scheduled a meeting with ILS to discuss a resolution.

NMPA is acting on behalf of publishers such as EMI Songs, Warner/Chappell Music, and Sony Music.

JAKE BREAK: Capitol Records is continuing its innovative soup-to-nuts Internet promotion



for ska act Less Than Jake's "Hello Rockview" album with plans to release fan-generated ads on TV.

Some ads, which were collected over the past few months through solicitations on the band's Web site and other strategic areas, are being screened online. One will be aired on TV this month.

Still, according to Capitol Records senior director of new media Robin Bechtel, this is a small piece of the Internet promotional pie for the band.

The backbone of Capitol's effort has been a 1,000-member Less Than Jake Internet street team, playfully dubbed Team Lackey.

The group, which is organized into SoundScan dominant market areas, is responsible for traditional grass-roots assistance online and offline but has also been generating its own ideas.

Some "Lackeys," who are incidentally record store employees or programmers at college radio stations, have been posting signs at their stores or dedicating segments of their air shifts to the band.

Of course, the group's site was also active with listening parties, cybercasts, and jokes that have contributed to respectable first-week sales of more than 18,000 units, according to SoundScan.

The overriding philosophy, says Bechtel, is to not only leverage fan loyalty in the band's favor but also to provide a sense of community. Moreover, there are cost-efficiency factors built into these extended programs.

"It's nothing mind-boggling," says Bechtel, the pioneer behind the launch of the Megadeth Web site in 1994 and the (at the time) controversial digital distribution sale of Duran Duran's "Electric Barbarella" single. "You find out who the fans are and keep them in the family. Then, when you have a new record out, you can spend more money on making new fans rather than doing outreach to the people who bought the last record."

SALES FORCE: Following N2K's announcement that preliminary fourth-quarter results show a 325% increase in sales from the same period in 1997 (Billboard, Jan. 30), merger partner CDnow reports a preliminary sales increase from \$7.9 million to \$20 million in the '97 and '98 fourth quarters, respectively.

SONICNET STATIC: Rumors that SonicNet may be looking to move away from patent TCI Music and find another partner may be overstated, according to SonicNet president Nicholas Butterworth.

"I can't comment on specific discussions, but I can tell you that we do have conversations all the time with different people about a variety of strategic options," says Butterworth. "At this time, we're not party to any agreements to sell SonicNet."

DOWN LOW ON DOWNLOADS: GoodNoise is selling a downloadable version of the Poster Children's new album, "New World Record," beginning Feb. 16. The price of the online album, \$6.99, is \$2 less than the price of the spot-art album being released in stores Feb. 17.

"Day After Day," a new single from Julian Lennon's forthcoming Fuel 2000 Records release, "Photographic Smile," is being offered for free downloading at digital music site Audioline (www.audioline.com).

SOUND BYTES: Retail giant Trans World Entertainment has teamed with custom compilation-site Musiemaker.com to offer custom CDs at www.twec.com. . . Ktel is hawkling Valentine's-themed custom CDs on its Web site. Users select 10 tracks for \$9.99 and get a free "80's Love Jams" CD with purchase. . . The Recording Industry Assn. of America, also joined by 2002 . . . Liberties groups to oppose the Child Online Protection Act, claiming that it violates free speech rights and will not protect children. . . Broadcast.com has formed a joint venture with Softbank to launch the former's services in Japan.

International Net Broadcasting has acquired Slednet Exploration, Inc., owner of online video channel Vidnet. . . Jupiter Communications predicts that online auctions will account for \$3.2 billion in sales by the fall of 2002. . . Ulrich Seng joins MCV Media as director of multimedia. Seng, founder of SPEA Software AG and, more recently, Media Galaxy, has resigned from the music player for MCV's encrypted MP3 music files.

MOVING ON: It seems like it never quite happened, but I'm leaving my post as new media editor at Billboard to begin duties as senior editor at MP3.com. Though I'll miss working with the folks at Billboard, I'm looking forward to new challenges and opportunities. My replacement will be announced shortly.



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Diamonds In The Rough. MGM Home Entertainment celebrated the studio's 75th anniversary by inviting distributors to Chicago, where they learned details of a yearlong sales and marketing program designed to maximize retailer profits and raise consumer awareness through extensive advertising, in-store support, discounts, and cross-trending. On the scene, from left, are Ingram Entertainment's Vern Fross and MGM Home Entertainment president David Bishop.

Branding Could Rescue Public Domain

BY ANNE SHERBER

NEW YORK—In the beginning there was pornography and public domain.

At the onset of the home video business in the early 1980s, just as adult distributors realized that people would buy or rent their tapes for home viewing, other suppliers understood that they could release mainstream movies that had fallen out of copyright.

"The video business was founded on adult product," says Ed Goetz, president of Minnesota-based Simitar Entertainment. "The next big wave was public domain titles. Everybody jumped

on that bandwagon. It proved that there was a market for home video product and, subsequently, for licensed home video product." Simitar still pursues public-domain (PD) sales.

But times have changed. Because the home video business is now largely hit-driven, suppliers of PD titles have had to scramble to brand their releases for consumers and retailers. With price points dropping precipitously for movies that must be licensed, few companies want to admit to releasing features that have no rights attached, for fear that they'll be perceived as less valuable.

In other words, mum's the word. Two companies active in PD, UAV Home Video in Fort Mills, S.C., and the Video Treasures division of Anchor Bay Entertainment in Troy, Mich., declined to comment.

One reason, says Jeffrey Schlen, executive VP of the Cerritos, Calif.-based Diamond Entertainment, is that the genre has an image problem.

"I guess the glamour part of the video business is all licensed stuff," he says. "Everybody wants to dictate what price they can sell their product for."

And everybody does. Once a movie has lost copyright protection, almost anyone with access to two VCRs and a color Xerox machine can sell smartly dressed copies.

A search of one distributor database for "Lucky Texan," a 1938 John Wayne movie in PD, revealed at least five suppliers in the last

eight years: Columbia TriStar, Republic, Madacy Entertainment, UAV, and Simitar.

Madacy Entertainment in Toronto is probably the most aggressive of the group. According to national video sales manager Jim Newhouse, who's based in Los Angeles, Madacy has been in the PD business for six years. The category now accounts for the bulk of the company's sales.

"What we've tried to do is pick the truly classic films," says Newhouse. "We've tried not to just take [a release] because it's public domain. We try to acquire the best source materials, then clean them up and add bells and whistles. So consumers are not just getting a public-domain film; they're getting extras, including photographs, filmographies, posters, and trivia."

Most of Madacy's PD revenue is from five- and 10-cassette boxed sets, which are grouped thematically or by a specific actor or director. Newhouse currently markets at least 50 such sets at a suggested list of \$49.99 each.

The sets include an Alfred Hitchcock collection with some of his better-known British efforts from the '30s, such as "The Lady Vanishes," "The Man Who Knew Too Much," "The 39 Steps," and "Secret Agent," along with a lesser-import, 1930's "Juno and The Paycock."

There's also a Family Classics package of "The Jungle Book," "The Little Princess" (starring Shirley Temple), "Father's Little

(Continued on page 62)

Divx's Direct-To-Sell-Thru 'Gold' Category Doesn't Pan Out; New Life For 'Pig'?

HIDDEN ASSET STAYS HIDDEN: Digital Video Express (DVE) won't be panning for gold. The Circuit City Stores subsidiary, responsible for delivering Divx titles to retail, had established a "gold" category for direct-to-sell-through releases primarily for vendors that weren't supporting open DVD but wanted to get box-office winners exposure in the format.

So far, though, the roster remains empty—unlike Divx \$4.99, which now comprises 300 movies that rent for \$1.49 each with an option to buy. In fact, sources indicate, DVE is unlikely to ever designate a "gold" entry. There are a couple of reasons why.

First, just about everyone has declared for DVD, although not every title is treated equally. Second, and perhaps more important, DVE is treading a fine line between being first with a title and announcing open DVD retailers that might take complaints about exclusivity to Divx-partial vendors.

Some partisans of the open DVD camp, such as Warner Home Video and Best Buy, consider Divx anathema. DVE, however, wants to be considered part of the gang. It describes Divx as "enhanced DVD" and takes pains to note that all discs can be played on Divx machines. Because Circuit City does not wish to further antagonize Warner, Best Buy, et al., the gold will go a-glimmering. Instead, DVE is sticking to a schedule of VHS rental and catalog titles that in February includes "There's Something About Mary," "Roaders," "Romio," "Patriot Games," "Rocky IV," "Black Rain," and "Shooting Fish."

Which means Disney's "Mulan" and the animated "101 Dalmatians," two sell-through videos due in March, are unlikely to debut on Divx before DVD. DVE has the rights but not the desire to upset retail or the studio. Nonetheless, they're told some retailers are upset about what they see as Divx favoritism.

Fox Home Entertainment's "Mary" a sure best seller, for example, is absent from the Jan. 30 DVD Release Report, which lists street dates through April 27. You can bet the firm that DVDers will be at the studio's doorstep demanding equal treatment.

But what is the complaint, exactly? The \$7,000 Divx players sold in the fourth quarter moved about 450,000 discs, i.e., the five titles per unit free to consumers who applied for the rebate. DVE knows precious little about software demand free and clear of any promotion.

THIS PIG GOES TO MARKET: Universal Studios Home Video hopes cassettes and DVD will fatten the studio bottom line for "Babe: Pig In The City." It should, but don't expect a kill purse. The movie bombed at the box office, diminishing its ancillary potential. Industry sources estimate "Pig In The City" will deliver about \$3 million units, vs. 10 million-plus for the original "Babe," which sold \$60 million worth of tickets.

"It didn't realize its theatrical potential," says Universal executive VP Bruce Pfander, who figures to make up some of the lost ground with a multi-partner marketing effort centered on the May 4 launch. Supermarket and drugstore customers are a prime target.

The calendar may be on Pfander's side. "Pig In The City" pads into stores well after Disney's "Mulan" and "101 Dalmatians," due in March; right now, Paramount Home Video's "Rugrats Movie" is the only major competition. Universal isn't stinting, according to observers. The studio alone is thought to be spending \$8 million marketing the "Babe" sequel, once considered the second link in a video series akin to the six-part "Land Before Time" franchise.

Universal is holding out hope "Pig In The City" won't be the end of this line. Taking note of previews, Pfander reports, "We're getting scores through the roof."

VIBRITS: Crossan "Bo" Anderson, senior VP/general counsel, has been named acting president of the Video Software Dealers Assn. (VSDA), replacing Jeffrey Eves, who resigned in January but won't officially leave the organization until April 1. His status is vague. According to VSDA chairman Mark Vrieling, Eves has no day-to-day responsibilities, so presumably he can conduct a job search while still on the VSDA payroll. Meanwhile, a membership task force is conducting its own search for a replacement.

"Rivendean," watch your step. Northstar Entertainment in Atlanta is releasing what it calls "America's response" to the Irish video phenomenon. It's called "Mountain Legacy" and stars step-dance champ Burton Edwards, backed by the nation's top cloggers, flat footers, backdancers, and mountain music musicians. Suggested list: \$139.95. Northstar's previous release, three movies based on stories by Dick Francis, set mystery fans' feet tapping.



by Seth Goldstein



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label		Principal Performers	Year of Release	Rating	Suggested List Price
				Distributing Label	Catalog Number				
◀ No. 1 ▶									
1	1	10	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Eric Roberts	1988	PG-13	19.98	
2	5	21	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	25.95	
3	4	7	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1996	PG-13	19.95	
4	3	6	DR. COLTITLE	FoxVideo 2762	Eddie Murphy	1989	PG-13	19.95	
6	2	2	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler David Byrne	1997	PG-13	14.98	
6	6	12	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Myers Elizabeth Hurley	1997	PG-13	14.95	
2	6	2	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 135593	Matt Damon Ben Affleck	1997	A	22.95	
6	10	12	'N THE MIX WITH 'N SYNC A	BMG Video 65000	'N Sync	1998	NH	11.95	
6	6	33	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NH	25.99	
10	12	12	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Haley Joel Comick, Jr.	1997	PG-13	19.98	
13	16	19	ONE WITH THE WIND O	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1937	A	14.95	
13	26	6	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NH	19.98	
13	2	6	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natalie Richardson	1997	PG-13	22.99	
16	12	12	SMALL SOLDIERS	Universal Studios Home Video 84018	Krisina Dunst Groovy Smith	1998	PG-13	27.98	
15	12	12	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 35562	Animated	1998	NH	29.98	
16	18	12	CATS	PolyGram Video 4400479953	Elaine Paige John Miley	1998	NH	34.95	
16	12	12	GOZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Mark Apatow	1997	PG-13	14.95	
16	12	18	THE X-FILES	FoxVideo 04-08	David Duchovny Gillian Anderson	1998	PG-13	22.98	
19	29	121	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1958	A	26.99	
20	18	2	TAE-BO WORKOUT	Vivienne Distribution TB2274	Billy Blanks	1999	NH	19.95	
21	16	6	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS A	Jive/Zomba Video 41657	Backstreet Boys	1998	NH	19.98	
22	22	33	BACKSTREET BOYS: ALL ACCESS VIDEO B	Jive/Zomba Video 41589-3	Backstreet Boys	1997	NH	19.98	
13	33	2	MAN IN THE IRON MASK	MGM/UA Home Video Warner Home Video M907047	Leonardo DiCaprio Jeremy Irons	1997	PG-13	19.98	
24	25	12	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 35556	Animated	1998	NH	14.95	
25	20	3	METALLICA: CUNNING STUNTS	Elektra Entertainment 42022	Metallica	1998	NH	19.98	
26	21	11	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 35557	Animated	1998	NH	14.95	
27	38	2	MADLINE	Columbia TriStar Home Video 602946	Hetty Jones Frances McDormand	1998	PG	15.95	
28	18	10	BILLBOARD 20	Duosilver Video Warner Home Video 35519	Mary-Kate & Ashley Olsen	1998	NH	19.95	
29	28	15	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98	
30	27	9	U2: POPMART	PolyGram Video 4400583033	U2	1998	NH	19.95	
31	32	32	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	15.95	
32	31	33	JERRY SPRINGER: THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NH	14.99	
33	30	8	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NH	19.98	
34	23	12	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 35558	Animated	1998	NH	14.95	
36	NEW	1	BARNEY: SING & DANCE WITH BARNEY	Barney Home Video The Lyons Group 2030	Burnley	1998	NH	19.95	
36	RE-ENTRY	1	BAIBE	Universal Studios Home Video Universal Music Video Dist. 80-03	James Connolly	1998	G	14.98	
37	36	134	GREASE: 20TH ANNIVERSARY EDITION A	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95	
38	NEW	1	LORD OF THE DANCE: FEET OF FLAMES	PolyGram Video 440601612	Michael Flatley	1997	NH	24.95	
16	39	26	JERRY SPRINGER TOO HOT FOR TV?	Fair Entertainment 6502	Jerry Springer	1999	NH	19.95	
40	34	9	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NH	34.98	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical films. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical films. In 1999, Billboard/IRMA Communications.

Home Video

MERCHANTS & MARKETING

New Line Exec. VP Karaffa Exits

NEW LINE CHANGES: Senior VP of marketing Sarah Olson-Graves has become the top-ranking New Line home video executive here following the departure of New Line Home Video executive VP Michael Karaffa.

A spokesman for New Line says the company will not replace Karaffa, whose departure had been widely anticipated. His duties will be split between Olson-Graves and president/COO Stephen Einhorn.

A longtime employee, Olson-Graves has risen through the ranks of the marketing department, beginning as a director more than five years ago.

She will now report directly to Einhorn, who is based in New York

An eight-year veteran of the company, Karaffa will act as a consultant for New Line for an indefinite period of time.

Neither Karaffa nor New Line executives were available for

Karaffa has been floated as a possible replacement for outgoing Video Software Dealers Assn. (VSDA) president **Jeffrey Eves** (Billboard, Jan. 16), but VSDA chairman **Mark Vrieling** says the organization has not approached him about the job. Karaffa is the fourth executive to leave New Line

within the last few years. A year ago, former head of sales Kevin Kasha departed for Miramax Home Video, and former marketing VP Louise Alaimo joined Bonnevillle Worldwide Entertainment. Prior to that, publicity VP Cathy Scott exited to become VP of marketing and communications at the VSDA.



by Eileen
Fitzpatrick

WEST COAST ONLINE: Unlike other retailers that identify themselves on the Internet, West Coast Entertainment has launched a World Wide Web site
(Continued on page 65)

Billboard.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF
RETAIL STORE AND RACK SALES REPORTS

THIS WEEK	LAST WEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACKS SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY			Principal Performers
TITLE (chart position)			Label		Distributing Label, Catalog Number	
No. 1						
1	3	ARMAGEDDON (PG-13) (21-51)	Touchstone Home Video/Buena Vista Home Entertainment		14970	Bray White Brenda Koppelman
2	2	LETHAL WEAPON 4 (R) (24-50)	Warner Home Video		16075	Mike Gillson Gordon Clapp
3	5	BLADE (R) (24-50)	New Line Home Video/Warner Home Video		14689	Wesley Snipes
4	6	THE NEGOTIATOR (PG-13) (24-50)	Warner Home Video		14750	Samuel L. Jackson Kevin Spacey
5	4	THE AVENGERS (PG-13) (24-50)	Warner Home Video		15073	Ron Fenn John Wood
6	7	THE MASK OF ZORRO (PG-13) (25-50)	Columbia TriStar Home Video		62149	Antonio Banderas Anthony Hopkins
7	5	OUT OF SIGHT (R) (24-50)	Universal Studios Home Video		20340	George Clooney Jennifer Lopez
8	11	GOOZILLA (PG-13) (24-50)	Columbia TriStar Home Video		21329	William B. Davis Rick Moranis
9	8	MERCURY RISING (PG-13) (24-50)	Universal Studios Home Video		20353	Bray White Alfred Baldwin
10	8	DEEP IMPACT (PG-13) (25-50)	Paramount Home Video		33062	Gregory Peckman Robert Davi
11	9	SIX DAYS, SEVEN NIGHTS (PG-13) (24-50)	Touchstone Home Video/Buena Vista Home Entertainment		13008	Harrison Ford Anne Heche
12	17	U.S. MARSHALS SPECIAL EDITION (PG-13) (24-50)	Warner Home Video		15625	Tommy Lee Jones Michael Biehn
13	16	AUSTIN POWERS (PG-13) (24-50)	New Line Home Video/Warner Home Video		15477	Mike Myers Elizabeth Hurley
14	9	TOP GUN (PG-13) (29)	Paramount Home Video		19027	Tom Cruise Kelly McGillis
15	12	ONE WITH THE WIND (G) (26-51)	MCA/Universal Home Video/Warner Home Video		16311	Jackie McGlade Vicki Kenderes
16	9	LOST IN SPACE (PG-13) (22-50)	New Line Home Video/Warner Home Video		14612	William Hurt Gary Oldman
17	13	DISFESTING BEHAVIOR (R) (24-51)	MCA/Universal Home Video/Warner Home Video		15743	Katie Holmes
18	13	GETTING WYATT (Collector's Edition) (PG-13) (24-50)	Miramax Home Entertainment/Buena Vista Home Entertainment		10050	Paul Dano Jeff Bridges
19	18	THE PEACEMAKER (PG-13) (25-50)	Universal Studios Home Video		14166	George Clooney Michelle Pfeiffer
20	18	CITY OF ANGELS (Special Edition) (PG-13) (24-50)	Warner Home Video		16320	Kirsten Dunst Michael Douglas

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PUBLIC DOMAIN

(Continued from page 61)

Dividend," an Abbott and Costello movie, and a "Lassie" title. Newhouse also promotes singles at \$4.99 suggested list.

Madacy has created a branded look on the packaging of its PD catalog, something that Newhouse says mass merchants and grocery chains appreciate.

"We set up a lot of in-and-out promotions with the singles, and the packaging gives the titles the look of a collection," he notes.

Branding is vital, since virtually every PD supplier distributes the same titles in some configuration. To differentiate itself from the competition, Goetz acknowledges that Simitar has had to get creative.

"Because there is, for instance, so much John Wayne product out there, we developed a biography of him," Goetz says. "We packaged a couple of short-run movies on one tape and the blo on the other. That's been a huge seller."

PD money can be made in niche markets as well. "We have released one new set of public-domain titles—10 two-packs—in Spanish, and they're doing fairly well," Goetz says.

The well of viable PD movies may be running dry, however.

Diamond Entertainment, which does approximately 30% of its business in PD, has shifted its emphasis to 30- and 40-year-old TV programs sold in five-packs at \$19.96. Tapes include episodes of "The Andy Griffith Show," "The Beverly Hillsbillies," "The Dick Van Dyke Show," "Bonanza," and "The Milton Berle Show."

Diamond's Schillen says the company acquires its masters from outside source companies that research the rights. As DVD penetration grows, Diamond will follow with a low-priced line of discs.

DVD may be PD's salvation as cassette profits diminish. Goetz says that although Simitar has more than 70 PD titles in its catalog, the genre is no longer a core part of corporate sales because it's losing money.

"Price has become the issue," he maintains. "Since we all have the same titles, the only criteria for Best Buy or Musicland is who can replicate these titles the cheapest. They have bidding wars."

However, Schillen says that the criteria that mass merchants use is more refined than price-point analysis.

"The mass merchants are very sophisticated," Schillen says. "They buy from the company with the best graphics and the best packaging at the lowest price. If somebody is cheaper but with disgusting looks, they won't buy it."

PD margins are extremely tight, he agrees. Yet, on the other hand, PD titles serve a dual purpose.

"Part of it is that we provide the titles as a service to our retailers," he says. "It's something they can sell at a lower price. And then we can get in to sell our other product."

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(Continued from page 55)

(Continued from preceding page)

(Continued from page 62)

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JANUARY

Jan. 26-31, 1999 National A&R. Otis Music Merchants International Music Market, Convention Center, Los Angeles. 855-767-NUMM.

FEBRUARY

Feb. 2, A Conversation With Jerry Goldsmith. Los Angeles Museum, Beverly Hills. 314-786-1081.

Feb. 4, Children's Music Explosion, panel sponsored by the New York chapter of the National Academy of Recording Arts and Sciences, Children's Museum of Manhattan, New York. 212-245-5440.

Feb. 6, 21st Annual Tokyo Video Festival and Awards, Garden Hall of Etsu Garden Palace, Tokyo. 03-450-1485.

Feb. 10, Nashville Music Awards, Ryman Auditorium, Nashville. 615-321-2838.

Feb. 12-13, 1999 Live! Show And Awards, Alexandra Palace, London. 0181-849-6111.

Feb. 11-13, *extravaganza* '99, sponsored by the Nashville Entertainment Ass., various venues.

Nashville. 615-327-4308, *extravaganza*@aol.com.

Feb. 13, 18th Annual Brazil Carnival '99, Paladium, Los Angeles. 323-634-7811.

Feb. 14, 19th Annual NAACP Image Awards, presented by the National Ass. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 15-17, Digital Broadcast Satellite Conference: The Five Burning Questions, Sheraton Gateway Hotel, Los Angeles. 813-643-2222, www.carnegie.com.

Feb. 17-21, 1999 Gavin Seminar, Hyatt Regency Hotel, New Orleans. 415-485-199, ext. 653.

Feb. 18, Industry Networking Even/Pr Grammy Party, sponsored by the PowerHouse Group, the National Academy of Recording Arts and Sciences, and Billboard Talent Net, OMA, New York. 212-561-1366.

Feb. 20, Six Steps to Songwriting Success With Jason Blum, sponsored by Nashville Songwriters Ass. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-254-0504.

Feb. 22, MusiCares Person Of The Year Dinner, honoring Steve Wonder, Century Plaza Hotel, Los Angeles. 310-201-8916.

Feb. 23, 1999 Live! Broadcasting Conference & Expo, Lansing Center, Lansing, Mich. 800-856-7522.

Feb. 23-25, REPLiTech Expo, Messe, Vien-

na. 914-328-9157.

Feb. 24, 41st Annual Grammy Awards, Shrine Auditorium, Los Angeles. 323-635-3777.

Feb. 25, *Asylum & Blues Foundation's 18th Annual Pioneer And Lifetime Achievement Awards*, Sony Studios, Los Angeles. 310-854-1111.

Feb. 27, How To Start Your Own Record Label Seminar, New York Hotel, New York. 212-688-3504.

MARCH

March 4-6, Million Dollar Black College Radio & Music Conference '99, Summer Sales Atlanta Airport Hotel College Park, Ga. 404-766-1273.

March 7-9, 1999 New York Music And Internet Expo, New York Hotel Grand Ballrooms, New York. 973-311-6864.

March 11-13, 1999 National Ass. Of Recording Merchandisers Convention & Trade Show, Las Vegas Hilton, Las Vegas. 905-955-2221.

March 13-17, 14th Annual Winter Music Conference, Fontainebleau Hilton Resort and Towers, Miami Beach. 305-463-4444.

March 19, 11th Annual Tamika Reggae Awards, Reggae Square Grand Ballrooms, New York. 718-528-8345.

March 24, Gospel Music Ass. Dove Awards, Nashville. 615-242-0303.

GOOD WORKS

SONGS FOR SURVIVAL: Blue Butterfly Records founder and artist Stewart Francke, who was diagnosed with leukemia in June 1998, has compiled "2 Guitars Bass & Drums" to raise money for the foundation named in his honor that provides financial assistance to people with leukemia and their families. Also included are tracks by Days Of The New, Marshall Crenshaw, Mary Catallano, Charm Farm, Mr. Radio, Robb Roy, Billy Mann, and Mitch Ryder. The record was released Jan. 12 on Blue Butterfly. Contact: Peter Murdoch at 248-586-1075.

PARTY LIKE IT'S 1999: Brazil Carnival '99, a dance party scheduled to be held Feb. 13 at the Hollywood Palladium, will raise funds for Project Angel Food. The organization delivers nearly 1,000 meals to people with AIDS in Los Angeles County. Contact: Michelle Heenen at 323-634-7811.

FILLED WITH WONDER: On Feb. 22 at the Century Plaza Hotel in Los Angeles, Steve Wonder will be named the 1999 MusiCares Person of the Year at the ninth annual MusiCares fund-raising dinner, concert, and silent auction. Past hon-

orees have included Luciano Pavarotti, Phil Collins, Natalie Cole, Bonnie Raitt, and David Crosby. Contact: Rudi Simpson at 310-201-8816.

ALS ALERT: Ben Stiller and Kristen Johnston will host the first Project A.L.S. dinner, auction, and award show Feb. 11 at Raleigh Studios in Los Angeles. Melissa Etheridge and Randy Newman will perform at the event, the goal of which is to raise money and awareness for Project A.L.S., a foundation concerned with helping those with amyotrophic lateral sclerosis (also known as Lou Gehrig's disease). It was founded by Jennifer Estess, a theater and film producer who was diagnosed with the illness in 1997. Contact Project A.L.S. at 323-561-9100 or Mary Kaye Daniels at 310-550-7776.

MORE THAN ZERO: Zero Hour artist Eden White will perform at a benefit for family-rehabilitation programs Feb. 10 at New York's Pez. The show is sponsored by the Council of Family & Child Caring Agencies, an umbrella organization that helps troubled or neglected children in New York. Funds raised will go directly to the N.Y. Founding Hospital, the Seamen's Society for Children & Families, and Cardinal McCloskey Services, all of which work for family to change her life. White will also donate a part of the proceeds from her song "Through The Glass," about an addict looking at her newborn child and trying to change her life. Contact: Jeremy Freeman at 212-582-5400.

LIFELINES

BIRTHS
Girl, Catherine Taylor, to Gail and John Day, Dec. 30 in New York. Father is director of A&R for Columbia House.

Girl, Jillian Elizabeth, to Angelia Gibbs-Sanders and Jerome Sanders, Jan. 8 in Los Angeles. Mother is executive director of the Los Angeles chapter of the National Academy of Recording Arts and Sciences.

Girl, Olivia Genevieve, to Jo Ann and Allen Kleper, Jan. 13 in Tarzana, Calif. Mother is national radio and promotion manager at Higher Octave Music. Father is VP of programming at Broadcast Architecture.

DEATHS
Irving Cohen, 89, of kidney fail-

ure, Jan. 13 in New York. An entertainment lawyer, Cohen was a partner in the New York law firm of Reinheimer & Cohen, whose clients included Rodgers and Hammerstein, Frank Loesser, and Lerner and Loewe. After splitting with Reinheimer, he joined with David Grossberg to form Cohen & Grossberg, which also represented key clients in the world of musical and legitimate theater. In his autobiography, "The Street Where I Live," lyricist/librettist Alan Jay Lerner stated that Cohen "refuses to this day to accept... that there is a wide difference between what is right and what is legal." He is survived by his wife, Phyllis; a brother, Philip; and two sons, Peter and Laurence Cohen; and four grandchildren.

REGIONAL SALES POSITIONS
American Record Distributors is seeking salespeople in Los Angeles and Washington, DC markets. Applicants must have 3-5 years experience in sales, sales management, sales promotion, sales training, sales development, sales administration, sales research, sales analysis, sales planning, sales forecasting, sales reporting, sales control, sales evaluation, sales improvement, sales innovation, sales creativity, sales motivation, sales leadership, sales management, sales supervision, sales coordination, sales collaboration, sales communication, sales negotiation, sales presentation, sales demonstration, sales promotion, sales advertising, sales public relations, sales media, sales distribution, sales logistics, sales transportation, sales warehousing, sales inventory, sales accounting, sales finance, sales law, sales ethics, sales professionalism, sales integrity, sales honesty, sales trust, sales respect, sales courtesy, sales politeness, sales cleanliness, sales neatness, sales grooming, sales appearance, sales behavior, sales attitude, sales personality, sales character, sales 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To The Max. Dave Matthews recently performed a 60-minute acoustic concert for WOOL (Max 95.7) Philadelphia in Max's Living Room. Pictured, from left, are Greater Media group head of marketing Ted Kelly, Max PD Chuck Thies, Matthews, and senior VP/GM of Greater Media's four-station cluster Dennis Begley.

newsline...

CHANCELLOR PUTS ITSELF ON THE BLOCK. In a move that shocked the radio industry, Chancellor Media has put itself up for sale. Specifically, the group has announced that it's hiring an investment banker to sniff out leads to "maximize shareholder value." Those alternatives may include "the sale, merger, or consolidation of one or more of the operating divisions." The front-runner to buy Chancellor is Clear Channel Communications. "We are certainly going to pursue it," chairman/CEO Larry Marks told *The Dallas Morning News*. Even so, companies like Microsoft and Disney/ABC cannot be discounted, say analysts.

BROADCAST.COM GOING JAPANESE. Broadcast.com has inked a deal with Japanese software company Softbank to launch Broadcast.com Japan. Twelve million Japanese Internet users will be able to access its English-language audio archives, including U.S. radio stations.

'LOVELINE' CREATOR SUES FOR INFRINGEMENT. The creator and original host of KROQ Los Angeles' sex chat show, "Loveline," has filed a \$40 million copyright-infringement lawsuit against MTV for what he says is the channel's theft of his creation. Jim Trenton, known to radio listeners as the Poorman, claims he presented the own pilot to MTV executives several times in 1996, but each time they rejected the concept. MTV now has a TV version of the show; officials are declining to comment on the suit. Trenton was replaced by comedian Adam Carolla after his contract with KROQ expired in 1994. In an interview with *E!*, Trenton points out that several MTV executives were employed at KROQ when he still hosted the program. "Loveline" is now syndicated by KROQ and airs on more than 20 stations nationwide, while KROQ owner Infinity is appealing a 1995 court ruling that gave Trenton the rights to the show.

Virtual Radio Becomes Real Option

This story was prepared by Jeff Silberman, managing editor of Top 10 Airplay Monitor.

LOS ANGELES—The use of multi-market automation, or Virtual Radio, continued its march across the deregulated radio landscape late last month, and the players involved large and small broadcast concerns allies.

Jacor, a longtime advocate of sharing voice-tracks between different markets via ISDN, officially rolled out its previously reported Ohio-based Buckeye Country Network and launched a live oldest night shift based in Las Vegas. But even a veteran PD/announcer in Portland, Ore., is now offering to voice-track dayparts to small- and medium-market stations. With Virtual Radio's spread continuing, the experiences of executives at Capstar, Citadel, and Jacor (which uses the same Prophet computer program as Capstar's Star System), as well as Portland-based veteran PD Bob Anchetta, indicate that the new services may be coming to an air shift near you sooner than you think.

Jacor, like Capstar and other previous advocates of such automation, insists that the main benefit of voice-tracked dayparts is bringing major-market air personalities to small-market stations that couldn't otherwise afford such talent. Yet once the costs of hardware and infrastructure are assimilated, another inevitable result will be, at the very least, considerable savings from using fewer night and overnight DJs. Indeed, PDs from other radio groups claim that they've noticed an influx of recently beached Capstar and Jacor personalities.

EIGHT OHIO STATIONS

Jacor's Buckeye Country Network is made up of eight Ohio stations, from WGAR Cleveland and WOOL Columbus to outlets in such small markets as Lima and Marion. The "hub" station that cuts all the voice tracks is WOOL. All the stations will have their

own morning shows; some will also have local midday and, at a couple of stations, afternoon hosts. But voice-tracking will rule nights and overnights. "As far as I know, most of the people doing the voice-tracking work at WOOL and even [top 40 sister] WNCN," says Jacor national program coordinator Sean Compton.

Those jocks will customize the night's voice-tracks for each participating station. The lead time for inter-copy can be anywhere from the day before to a few hours before broadcast. "The [local station] PDs have to ensure that [the voice-tracks] sound localized, so they have to work with the talent to make sure they pronounce the names of area towns and landmarks correctly; mention events going on in their market, and so on,"

'You have to be on top of the next move or you won't be in the business'

Compton notes, "One thing [Jacor CEO] Randy Michaels taught us as we moved forward with this is to never forget to wrap your arms around the community."

Capstar's Star System, which serves a variety of formats, including top 40 and country, has hubs in Austin, Texas, and Fort Lauderdale, Fla., to service primarily stations from Capstar's Gulfstar division and a few owned by the Southern Star division. The stations decide how many shifts are to be tracked. Lead time from a voice-tracking can be anywhere from a few hours to two days. The jocks can change the tracks on the fly as well, in case something important happens in the market.

What's different: The jocks who do the voice-tracking work only for the Star System and not at any other Cap-

star station. "Some [jocks] can track four to six shifts at once," says Jack Thaddeus, senior VP of programming for Capstar. "It depends on the station's format. A jock can do six to eight top-sets at the same time for stations that do 10 in a row, but not as many for the more interactive, personality-driven stations."

Another slight difference: While each Capstar station programs its own music, Jacor stations in the Buckeye network have the option of airing music from WOOL.

Thaddeus estimates cost savings to small-market stations of about 20% over using local air talent. However, he also cites the high cost of the Prophet system. "There's a considerable upfront investment to build a studio, hire the air talent, and procure the Internet servers to build a wide-area network," he says. "The [bottom line] doesn't look that good at the end of the first year, but this is a long-term project."

Compton says that, so far, most of those affected by the Buckeye network will "assume other duties. We can shrink the jock's shifts. Instead of doing four- or five-hour shifts, they'll do two-hour shifts and spend more time doing remotes and promotions."

BABY STEPS QUICKLY

Jacor's older New Project, tentatively titled the Kool Network, is made up of seven oldest stations in the West tied to a hub at KQOL Las Vegas. A live, four-hour show airs 7-11 p.m. PT from the Stratosphere hotel/casino.

All music will be programmed in Las Vegas, although the host will take requests from the network's stations via an 800 number. Compton notes that, for any, night jocks will be lost, as several stations either had no night jocks or were start-ups. "We couldn't do this a few years ago, because the satellite cost was prohibitive," he says. "Now that we own NSN Satellite, we can afford to uplink our (Continued on next page)

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Adult Contemporary

TW	W	TH	FR	SAT	SUN	TITLE	ARTIST
1	2	3	4	5	6	7	8
1	1	1	1	1	1	I'M YOUR ANGEL	◆ R. KELLY & CELINE DION
2	2	2	2	2	2	TRUE COLORS	PHIL COLLINS
3	4	4	4	4	4	WHEN YOU BELIEVE	◆ WHITNEY HOUSTON & MARSHAY AYO
4	3	3	3	3	3	FROM THIS MOMENT ON	◆ SHANIA TWAIN
5	6	7	7	7	7	ANGEL	◆ SARAH McLACHLAN
6	8	13	4	4	4	WRITTEN IN THE STARS	ELTON JOHN & LEANN RIMES
7	5	5	5	5	5	HELL BREAK YOUR HEART	◆ BACKSTREET BOYS
8	7	6	20	20	20	ILL BE THERE	◆ EOWIN MCCAIN
9	13	22	4	4	4	FAITH OF THE HEART	ROD STEWART
10	10	10	10	10	10	HANDS	◆ JEWEL
11	9	8	27	27	27	THIS KISS	◆ FAITH HILL
12	11	9	56	56	56	TRULY MADLY DEEPLY	◆ SAVAGE GARDEN
13	12	11	52	52	52	YOU'RE STILL THE ONE	◆ SHANIA TWAIN
14	14	14	15	15	15	THE POWER OF GOOD BYE	◆ MAONNA
15	15	15	28	28	28	TO LOVE YOU MORE	◆ CELINE GION
16	16	15	55	55	55	AS LONG AS YOU LOVE ME	◆ BACKSTREET BOYS
17	17	17	50	50	50	MY FATHER'S EYES	◆ ERIC CLAPTON
18	18	16	44	44	44	TORN	◆ NATALIE IMBRUGLIA
19	21	30	4	4	4	LOVE OF MY LIFE	◆ AIRPOWER FEAT. MICHAEL W. SMITH
20	23	26	6	6	6	GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	◆ JONAS
21	20	21	25	25	25	I DON'T WANT TO MISS A THING	◆ AEROSMITH
22	22	22	10	10	10	THE LAST DAY	MARILYN SCOTT
23	25	27	7	7	7	NO BRIDGE I WOULDN'T CROSS	DAVID CASSIDY
24	29	—	—	—	—	I STILL BELIEVE	◆ MARILAH CAREY
25	24	24	15	15	15	WINGS	◆ GDO GDO DOLLS

Adult Top 40

TW	W	TH	FR	SAT	SUN	TITLE	ARTIST
1	2	3	4	5	6	7	8
1	1	1	1	1	1	ANGEL	◆ SARAH McLACHLAN
2	1	1	21	21	21	LULLABY	◆ SHAWN MULLINS
3	3	2	26	26	26	HANDS	◆ JEWEL
4	4	4	28	28	28	SAVE YOURSELF	◆ EAGLE-EYE CHERRY
5	6	7	19	19	19	SLIPPER	◆ GDO GDO DOLLS
6	5	6	23	23	23	JUMPER	◆ THIRDO EYE BLIND
7	7	5	23	23	23	MY FAVORITE MISTAKE	◆ SHERYL CROW
8	9	11	17	17	17	BACK 2 GOOD	◆ MATCHBOX 20
9	10	14	9	9	9	IT'S ALL BEEN DONE	◆ BARENAKED LADIES
10	9	8	41	41	41	IRIS	◆ GDO GDO DOLLS
11	17	22	7	7	7	DREY MORNING	◆ SUGAR RAY
12	12	17	17	17	17	SWEETEST THING	◆ U2
13	13	13	54	54	54	ILL BE THERE	◆ EDWIN MCCAIN
14	16	16	13	13	13	YOU GET WHAT YOU GIVE	◆ NEW RADICALS
15	15	15	44	44	44	REAL WORLD	◆ MATCHBOX 20
16	11	8	18	18	18	THANK U	◆ ALANIS MORISSETTE
17	14	10	32	32	32	ONE WEEK	◆ BARENAKED LADIES
18	19	18	22	22	22	INSIDE OF YOU	◆ EVE 6
19	18	17	52	52	52	TORN	◆ NATALIE IMBRUGLIA
20	26	36	5	5	5	UNSENT	◆ ALANIS MORISSETTE
21	21	21	14	14	14	RUSS ME	◆ SIMPENCE NOBE THE RICHER
22	21	21	10	10	10	FLY AWAY	◆ LENNY KRAWITZ
23	22	23	19	19	19	FROM THIS MOMENT ON	◆ SHANIA TWAIN
24	25	25	11	11	11	FAITH OF THE HEART	◆ EVERCLEAR
25	28	31	12	12	12	CROWN	◆ DAVE MATTHEWS BAND

Radio
PROGRAMMING

VIRTUAL RADIO BECOMES REAL OPTION

(Continued from preceding page)

program and deliver it."

The odds and country networks are not in the first, nor will they be the last, step in Jacor's long-term plans to start offering an explainer program. "Kool is the first non-talk live audio programming we've done," Compton notes. "We have already been very successful with a gardening and home-improvement talk show in Chico where we started the same thing up in Colorado and Wyoming. A lot of talk stations struggle to find quality talent for weekends. So last year, we began reaching out, such as Roger Hedgecock from KOGO San Diego and Bill Cunningham from WLW Cincinnati, for nationwide weekend shows. We're putting our best local talent on a national stage."

"1998 was the year we experimented with talk stations; this year we're going to experiment with everything else. We might try something for our top 40 stations, although nothing is definitively planned just yet. We have to be careful not to take baby steps quickly."

Jacor is installing Prophet systems in all its top 40s, so when an element is created for top 40, it can hit the air quickly and smoothly. Jacor personalities in a variety of formats have been approached about doing the work. "We intend to aggressively reward our key talent with increased cross-utilization and earnings," Compton says.

Educating PDs on how to use the Prophet system is also key. Jacor and Capstar programmers travel to the Prophet Academy in Ogallala, Neb., a two-hour drive from Denver, where they are trained for two to four days. There can be additional training back at their stations.

CITADEL ADMITS VOICE-TRACKING

Paralleling the launch of the Jacor odds show is Citadel's recent decision to use the overnight host at country WKRC Harrisburg, Pa., on five other regional country outlets. According to VP of product development Scott Mahalik, Citadel has been voice-tracking dayparts for as many as 50 of its stations for as long as five years.

Although most of the voice-tracking was done at each station, the technology, classic rock KGGI Boise, Idaho, did use the Virtual Radio services of the Research Group; then, following the Research Group's much-publicized recent difficulties, it started handling all of its voice-tracking internally.

That Citadel would use any multi-market network might seem a little unusual since Citadel chairman Larry Wilson has long been a vocal advocate of local talent. And Mahalik himself is quick to note that Citadel still "believes live and local personalities will beat automation every time. We're very selective about where we track. It has to be the right competitive conditions. Tracked work still lacks the heart and soul of live talent. As far as the technology has progressed, we're still a few years off from seeing it perfected."

Voice-track technology isn't available on all to mega-groups. Ancheta, a 29-year Portland air talent/program-

mer, has been voice-tracking for as long as KTWV's (Twins) Bend, Ore., as well as several international programs, since last April. Now he's ready to expand and take on more clients.

Here's how he does it: Each night, he receives a fax from KTWV with a complete log for the next night's four-hour show. "I get weather updates, and I read the Bend newspaper off its Web page," he says. "It takes about 20 minutes to cut a four-hour show. The next morning, I use an MP3 encoder to shrink it down, then [transmit it] to the station's Web site by phone. There, the station downloads it into their automation and, boom, I'm there." The cost for his work: just \$500 a month.

JOCKS ON THE NET

Ancheta, who is talking to interested small-market stations, has found Internetjock.com and recruited the services of country KUPL Portland ve Joe Casavetti, modern AK KINK Portland midlayer Cindy Hanson, 10 Web page, he says. "It takes about 20 minutes to cut a four-hour show. The next morning, I use an MP3 encoder to shrink it down, then [transmit it] to the station's Web site by phone. There, the station downloads it into their automation and, boom, I'm there." The cost for his work: just \$500 a month.

Instead of fighting the onslaught of technology, Ancheta has decided to join it. "I get bounced around a lot myself," he says. "A lot of folks are on the street due to automation and voice-tracking. When groups pay so much for properties, inevitably non-essential talent is the first to go. You have to be on top of the next move or you won't be in the radio business."

The increased use of corporate radio voice-tracking is sure to revive floors of staff cuts and future talent

shortages, as nights and overnights have traditionally been the shifts where air talent is developed. "It is a concern, but I'm more interested in sharing quality product," Ancheta says. "We can now serve stations from Los Angeles to Cheyenne, Wyo., with top-quality talent. But are we just lying and doing air staff to do that? No way. We still have room to develop local talent."

HEALTHY COMPETITION?

"The good people will stay in this business no matter what," Taddeo asks. "This will probably clear the forest a bit of the people who ultimately fall out of the business. It used to be a competition for 12,000 jobs. Now they'll be competing for 6,000 jobs, and not only will better people get those jobs, but they'll rise through the ranks more quickly."

"Inevitably, something gives when areas that typically went to newcomers in the business become fewer," Mahalik says. "Yet we still have plenty of part-time opportunities and new positions in our company that were created from this consolidation. There are other ways to get exposure, be it in production or promotion."

"In some ways, those people are learning more and advancing their careers a bit faster than those who start in overnights," he adds. "People in night shifts don't get as much attention as those who work during the day who learn about the business by working in a variety of areas. Some positives are manifesting themselves in this new environment."

WWW.WKRC.COM
BY FLIP MICHAELS

Don't be surprised if you point and click your way to www.wkrc.com and find Bill Clinton, Monica Lewinsky, and Kenneth Starr dancing under the logo of KSYG (Talk 103.7) in Little Rock, Ark.

It's all about keeping things moving at KSYG, anyway.

"The idea for the moving characters came from our program director, B. Jay Kaplan, who is also our Webmaster," says GM Hal Smith.

"In general discussion, it was decided to keep featured characters to those who are in the news," he adds. "Seems as if Bill, Kenneth, and Monica are always in the news, so they are our default characters. During the baseball home-run chase, Mark McGwire was featured. We even had Saddam [Hussein] ready, but no attack happened."

The site is updated consistently with on-air promotion each hour.

"Since we have been using the current site format, our raw hits have increased over 100 per day on average," notes Smith.

"The feedback has been very positive. Outside the state, we've received comments from Phoenix, Seattle, Texas, Oklahoma, Tennessee, Switzerland, Brazil, and even Australia, just by name."

Dancing celebrities wouldn't be the only reason to visit the station's site. KSYG's pages are full of information about the format's programming (including Don Imus, Dr. Laura, and Michael Reagan), weekly polls and surveys, high school football Webcasts, and the latest news and Little Rock weather.

"It's been a good promotional tool, especially helping us build our database," says Smith. "We have also received inquiries for commercial deals as a result of our site."

According to Butch Walker of *Marvelous 3*, rock'n'roll is in a slump. "How many nameless shows have you been to lately where people just stand around talking and watching some guys dressed like golfers who don't address the audience? They get excited only when the radio hit is played, and then everyone goes home to play Sony PlayStation because it's more exciting," he says.

"It used to be different. For one, there weren't video games. But rock was also something there. You'd listen to the double live album with a pull-out poster and wonder about what life was like for the band. You wanted the guy's wild hair or his clothes. It was about persona, and that showed in the live experience. I'm not saying we all have to

spit blood or set fires, but it should be engaging and passionate. Regardless of the 'singing for Satan' bit, Marilyn Manson deserves credit for putting a face back on rock and shaking shit up."



Walker hopes his band can do the same for power pop. "Freak Of The Week," No. 15 on this issue's Modern Rock Tracks, is its earnest attempt. "It isn't my favorite song on the album,

but it is the one heating up at radio. It feels like karmic payback for all those nights of driving 13 hours to a show."

The Atlanta native attributes the song's chart-climbing status to its universal subject matter: "Peer pressure makes you afraid of evolution, and you worry about how you are perceived. In music, you get caught up in the 'indie cred' vs. 'selling out' battle. But you have to wave the white flag, write a few silly songs, and wear eyeliner."

Walker admits that he wasn't immune. "I can relate. When I was in my aggro-20s, I'd play serious music in my basement. As I got some years on me, I prayed for a contract and millions of adoring fans. If that's selling out, sign me up."

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Modern Rock Tracks™

RANK				TRACK TITLE	ARTIST
NO.	Wk.	Wks.	Wks.	ALBUM TITLE	MUSIC/ARTIST PHOTO
				7 No. 1 of	
(1)	1	1	18	WHAT IT'S LIKE EVERY MORNING THE BUDES	◆ EVERLAST (JIVE/IMP)
(2)	2	4	9	EVERY MORNING LEAD	◆ SUGAR RAY (JIVE)
3	3	2	20	NEVER THERE PROUDLY THE MUSIC	◆ CAKE (CAPRICORN/IMP)
4	4	3	23	FLY AWAY	◆ LENNY KRAVITZ (IMP)
(5)	5	8	9	MALIBU SUNNY DAY	◆ HOLE (GEMINI/IMP)
6	7	6	25	GO YOU (WHERE I WANT YOU) SUNNY DAY	◆ THE FLY (POLYGRAM/IMP/ITALIA)
7	8	7	21	LEAVE IT TO THE GIRLS LEACH	◆ GOOD GOOD DOOLS (WARNER BROS.)
(8)	9	13	9	EYE'S EYE'S	◆ EYE'S (EPA)
(9)	14	21	7	ONE MY OWN PERSON	◆ CRELO (IMP)
10	6	5	17	PRETTY FLY (FOR A WHITE GUY) ONE	◆ THE OFFSPRING (GEMINI/IMP)
(11)	15	17	10	BLUE MONDAY GEMINI	◆ ORIO (ELEMENTAL/IMP)
12	10	9	15	YOU GET WHAT YOU GIVE MUSIC YOU'VE BEEN BEARING: TOO	◆ NEW MONOLOGUES (GEMINI/IMP)
13	11	14	15	VEGETABLE VEGETABLE	◆ GARBAGE (HART/SONIC/IMP/IMP)
				AIRPOWER	COLLECTIVE SOUL
(14)	25	37	3	HEAVY HEAVY	◆ COLLECTIVE SOUL (IMP/IMP)
				AIRPOWER	
(15)	21	29	5	FREAK OF THE WEEK HEAVY	◆ MIRVOLVE 3 (IMP/IMP)
				AIRPOWER	
(16)	22	26	11	MY FAVORITE GAME GEMINI	◆ THE CAROIGANS (PITCHFORK/IMP/IMP)
17	13	11	23	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE (GEMINI/IMP)
18	12	10	21	CIRCLES CIRCLES	◆ SOUL COUGHING (SLASH/IMP/IMP)
19	18	16	41	INSIDE OUT INSIDE OUT	◆ EYE 6 (IMP)
20	16	12	17	SWEETEST THING THE BEST OF 1985-1990	◆ LIZ (IMP)
(21)	24	25	11	CRUSH THESE CRUSHED SIBERS	◆ OAVE MATTHEWS BAND (IMP)
(22)	30	39	3	ONE HIT WONDER ONE HIT WONDER	◆ EVERCREST (IMP)
23	19	19	19	JOINING YOU JOINING YOU	◆ ALANIS MORISSETTE (IMP/IMP)
24	20	20	15	PURE MORNING PURE MORNING	◆ PLACIDO (IMP)
25	17	18	12	AT THE STARS AT THE STARS	◆ BETTER THAN 2000 (IMP)
26	20	20	15	BOOM BOOM BOOM BOOM	◆ BEASTIE BOYS (IMP/IMP)
27	28	27	25	GO! THE LIFE GO! THE LIFE	◆ KORN (IMP/IMP)
28	27	28	11	PROPHET PROPHET	◆ REMMY ZERO (IMP/IMP)
(29)	39	—	2	WHY WON'T YOU GET A JOB? WHY WON'T YOU GET A JOB?	◆ THE OFFSPRING (IMP/IMP)
30	36	—	2	PRAYSE YOU PRAYSE YOU	◆ FATBOY SLIM (IMP/IMP)
(31)	NEW	►	1	HEAD THE THIRTEEN	◆ TIM STAR (IMP)
(32)	NEW	►	1	SECRET SMILE FEELING STRONGLY FINE	◆ SEMINOLE (IMP)
33	29	24	19	BITTERWEET BITTERWEET	◆ FUEL (IMP/IMP)
34	26	22	14	IT'S ALL BEEN DONE IT'S ALL BEEN DONE	◆ BARENAKED LADIES (IMP)
(35)	31	35	5	TOUCHED TOUCHED	◆ WEST (IMP/IMP)
(36)	33	33	18	ORAGULA ORAGULA	◆ ROB ZOMBIE (IMP/IMP)
(37)	NEW	►	1	LOTUS LOTUS	◆ R.E.M. (IMP/IMP)
(38)	40	—	2	I DON'T LIKE DRUGS BUT THE DRUGS LIKE ME I DON'T LIKE DRUGS BUT THE DRUGS LIKE ME	◆ MIMMY MIMMY (IMP/IMP)
39	38	38	3	FAITH FAITH	◆ LIMP BIZKIT (IMP/IMP)
(40)	NEW	►	1	PRISONER OF SOCIETY PRISONER OF SOCIETY	◆ THE LIVING END (IMP/IMP)

**HITS!
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Week of January 17, 1998

- *Pray For (A/ Who A/ Give) / The Offending*
- *You Get What You Give / How I Hate Roads*
- *When You Believe / March Over Earth*
- *Forever My Home*
- *You To Zine / Lounge-Hill / Featuring Carlos Santana*
- *Botswanahomahill / Masopany / Yemahzoli*
- *Believe / D*
- *So Sweet / Time / U2*
- *I Don't Want To Be A Thing / Aerosmith*
- *Heaven / (Glen Scott)*
- *Heaven / Jewel*
- *Every Morning / Sugar Ray*
- *Go For Your Love / Bessie B*
- *Don't / Alanna Morissette*
- *Fast Thing / Yoko Ono*
- *The Future Of The Future / Deep Dish With Everything But The Heart*
- *Audience / Bessie B*
- *Killing My Girl / Andrew Martin*
- *Key Of Love / Mase*
- *Take Me / Timp / Backstreet And Mary McCormack / My Baby Boy*
- *Tupac / Rock*
- *Mr. Plumpie / St. / Big Bad Wolves Doolley*
- *Don't Be Afraid / One Little Creation*
- *Across The Universe / From Apple*
- *U2 / You Come Back / Whitney Houston*
- *Bangster / Tripping / Fatboy Slim*
- *S. A. / Steps*
- *Nobody's Supposed To Be In Here / D'Angelo*
- *As / George Michael With / Mase*
- *Side / Goe Goe Goe*
- *Warning / Frontaliers*
- *Wish / Rascal*
- *I'm Your Angel / Celtic Dust With It's Kelly*
- *Human Being / Seal*
- *Miles - Ruler / Seal*
- *Cool / Jay-Z / The Black Album*
- *Breaking Of My Mind / Andrew Martin*
- *Featuring Ives Melies*
- *Smiles / Natalie Imbruglia*
- *30th Century / Phish*
- *Cosmo / Jay-Z / Phish*
- *Julius / An / D'Angelo*
- *Maybe / Hole*
- *True Colors / Prince & The New Power Generation*
- *Love Live / The Roots*
- *Shine / Sheryl Crow*
- *Kiss / Kasey / Mase / Mase / Mase*
- *Love / Mase / Mase*
- *You And Me / Seal*
- *Mase / Solving*
- *I Don't Want To / Mase / Paula Cole*

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L.A. Indie Film Festival To Screen Underground Clips

LOS ANGELES FILM FESTIVAL: Underground and uncensored videoclips that aren't ready for prime time or MTV will get a chance to be showcased at the Los Angeles Independent Film Festival (LAIFF).

"We'll be considering videos that received little or no airplay," says LAIFF organizer Anne Deasey. "We had a music video showcase at last year's festival, and we had such a tremendous response that we had to do it again this year."

All types of music will be accepted for the video showcase. In keeping with the independent spirit of the festival, Deasey says, "We really want to encourage up-and-coming independent directors who aren't with a production company to submit their videos."

Clips from established production companies will also be accepted, although the nonmainstream criteria still apply. The LAIFF is also looking for director's-cut videos; clips from new, unsigned, and independent-label artists; and videos that address social issues or emphasize extremes in visual design.

The LAIFF will be held April 10-20 this year. Music video submissions can be sent to the LAIFF, 5455 Wilshire Blvd., Suite 1500, Los Angeles, Calif. 90066. Videos must be on VHS tape, and the submission deadline is Feb. 12. Directors not affiliated with a production company must fill out a submission form. More info can be obtained by visiting the LAIFF site on the World Wide Web at www.laiff.com.

ON THE MOVE: MCA Records has named Craig DeLeon director of video production. DeLeon was previously a rep at Propaganda Films, and he has been placed at Propaganda by Jill Losquadro.

H.S.I. Productions has added

Wype Williams and Little X to its directorial roster.

MTV Latin America has appointed Jorge Diaz de Villegas to the position of VP of marketing and communications. Prior to joining the network, he was director of circulation and marketing at The Miami Herald/Nuevo Herald.

Shari Bernson is the new executive producer of Denver-based "Toilettes" and "Rhythm Visions." She replaces Barbara Jabaley, who resigned as executive producer but will act as a consultant to the shows. Justin Kennedy has been added to the

"Teletunes" staff; he will handle tracking and promotion calls.

Tony Isable has exited as producer of St. Louis-based "Hot Videos." The show's executive producer, James Thomas, has been handling music calls. Jason Valens is no longer a rep for 1171 Production Group. Chris Moore has exited as the associate producer of Ohio's "Alternative Edge."



by Carla Hay

LOCAL SHOW SPOTLIGHT: Denver-based "Punk TV," which won the Billboard Music Video Award for best hard rock/metal/local/regional show in 1996, 1997, and 1998. TV affiliate KBOI-TV Denver. Program length: 30 minutes. Time slot: 12:30 a.m. Tuesdays and 1:30 a.m. Fridays.

Key staffers: Mike Drum, executive producer; Stefan Gold, music director/rep. Following are the top five clips for "Punk TV" for the week of Jan. 18.

1. Knowledge, "Clinton Youth" (Asian Man).
2. Pennywise, "Society" (Epitaph).
3. Voodoo Goo Skulls, "Left For Dead" (Epitaph).
4. Finkidiscus, "Carefree Metal Daze" (BYO).
5. Green Day, "Nice Guys Finish Last" (Hollywood).

14 New Ops

1899 Ship Rock, Epitaph

7 David Dink, A Little Crack

1 The Bushy But, Erykah Badu, You Got Me

2 Erykah Badu, Hot Spot

3 Erykah Badu, I'm a Woman

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NEW OPS

Whitney Houston, Heartbreak Hotel

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5 The Amps, Somebody's Out There Watching

John Michael Montgomery, Heat On To Me

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COALITION OFFERS DIGITAL MUSIC FILE AUTHENTICATION

(Continued from page 1)

between authentication and security. The Genuine Music technologies can ensure that a music file has not come from a pirate source, but they do nothing to stop a file from being copied and spread around the Internet.

"This is not a security initiative. It is an initiative to help consumers see whether a file is legitimate," says Rick Fleishman, Liquid Audio's marketing director. "The format material out [in the MP3] format, it is the intention that people will hand it around, and you are trusting that if you asked them not to, they wouldn't do so."

The coalition officially launched Jan. 25 with a mission to promote open-standard enhancements to digital audio formats that will provide authentication of the origin and ownership of music (Billboard *Update*, Jan. 25). Authentication is provided through two avenues: a digital certificate that is appended to a given file and a watermark that is embedded in the file's data stream.

The digital certificates initially will be provided by the Netscape Certificate Server; the watermark technology was developed by Liquid Audio. A prototype was on display at MIDP in Cambridge, the first commercial application expected by June.

"We are trying to build a bridge between MP3 and legitimate content providers," says Fleishman. "We felt like we needed to embrace MP3 in a way that is responsible so we can start to work past the problems because of the stigma associated with MP3."

The partners in the new coalition say they will work to educate consumers about the meaning of the "Genuine Music" authentication mark.

Fleishman says because of growing requests from Liquid Audio customers for a means to distribute unencrypted material, the company will incorporate support for MP3 into its Liquid Music System. Users of the newest version of its player will be able to download any MP3 or Genuine Music-marked track from the Internet; users of its Licenser Pro encoding software will be able to create MP3 files.

The coalition's 48 member companies include software and MP3 vendors such as King, MusicMatch, and Goodie; hardware manufacturers such as Diamond Multimedia; Internet music sites such as Tower Records, CDnow, and SonicNet; and indepen-

dent record labels such as Platinum Entertainment. Many are already aligned with MP3 in some way.

The movement stands to gain the most visibility—and credibility—through those companies that have used secure Liquid Audio technology to deliver music and might now begin to swim into the encrypted waters of MP3.

Using the Liquid Audio watermark, Minneapolis-based Twin/Tone Records has passed 800 songs on the Internet, with another 2,000 soon to come, says label co-founder Paul Stark. "We identified the authentication problem right from the beginning," says Stark. He notes that because the Licenser file now encompasses both secure Liquid

Audio and MP3 technology, Twin/Tone will leave the decision of which way to go to its artists.

"Those that want to give away the songs for free will probably use MPEG-3. For anything we are trying to sell, we'll stick with what Liquid Audio has," he says.

Although the coalition maintains a charter to create open standards, currently MP3 is the sole digital audio format and Liquid Audio is the only end-to-end distributor of secure music signed on.

"We are always supportive of any initiative that promotes high-quality security for music," says Larry Miller, president of 4295 Music. "It is difficult to see how this initiative can set a standard without

involvement from the other secure, end-to-end distribution companies, the electronics manufacturers, and the majors."

Also aiming to assure those majors, the Recording Industry Association of America (RIAA) in December launched the Secure Digital Music Initiative (SDMI) and asked record companies and technology companies, including Liquid Audio, to develop an industry-sanctioned standard for selling music downloaded online by the end of the year.

RIAA executive VP/general counsel Gary Sherman says that while the association appreciates the Genuine Music movement, SDMI initiative does not go beyond educating consumers about whether a file is legitimate.

"We think it is commendable to do something to try to distinguish between legitimate uses of digital distribution and pirate uses, and anything that moves in that direction is beneficial," he says. "But it doesn't take the important next step, which is actually to disable the copying of illegal MP3 files. Much more is needed to truly ensure that the Internet becomes a vibrant and legitimate avenue for music."

Fleishman says the Genuine Music Initiative is fully aligned with the goals of, and possibly could roll into, the SDMI.

Assistance in preparing this story was provided by Ed Christman in Cannes.

EMI MUSIC TAPS NEW LEADERS OF FRENCH, GERMAN UNITS

(Continued from page 3)

EMI's German operations include EMI Electrola, and Camblon becomes co-managing director of that unit with Rüdiger Fleige, who reports to him. Fleige had been the most senior EMI executive in Germany (aside from Heisel) since longtime leader Helmut Pest left last March for a new role as senior VP of artist acquisition at EMI Music Europe.

Until last December, Camblon headed Universal Music's GSA operations, having opened the U.S. company's business there in 1991. He was one of the most prominent casualties of the merger with PolyGram, when Universal Music International chairman/CEO Jørgen Jensen, MDI, or PolyGram's German chief, Wolf-D. Grammatke, took the combined companies there.

Camblon's professional relationship with Larsen stretches back 20 years, when both men worked at CBS Records in Europe; for that reason, his exit from Universal was considered surprising.

Camblon is one of the German music industry's most popular executives, although colleagues and competitors alike say he will need to toughen up to succeed at EMI, where the German business is thought to need some reconstruction. However, the company's album chart share held steady in 1998, according to statistics compiled by Billboard sister publication *Music & Media*; EMI accounted for 20.5% of the German album chart last year, virtually unchanged from its 20.3% share in 1997. This compares with

second-ranked PolyGram's 18.3% share.

Mearns, at EMI France, Lumbro steps in as president, succeeding eight-year chief Gilbert Ohayon, who has left the company. Lumbro, based in Paris, carries the additional title of regional managing director of EMI Benelux. EMI Holland managing director Hennie van Kijlbergen and EMI Belgium managing director Erwin Goegebeur report to him.

Lumbro, an artist-oriented executive who is associated with such French stars as Jean-Jacques Goldman, Vanessa Paradis, and Patricia Kaas, held several PolyGram posts between '87 and '90. He was most recently managing director of PolyGram Records U.K., a position he took

after developing a Paris-based joint venture with PolyGram, Remark Records, with Paradis on its roster.

EMI's Perry has been searching for a replacement for Ohayon since last summer, when—unusually—it was announced that the French executive would leave the company at his contract's end in March. Industry observers say Ohayon completely re-built EMI France during his tenure but failed to make it an A&R powerhouse of comparable weight to Virgin France.

According to Music & Media, EMI held a 17.2% album chart share in 1998, down from 27.5% the previous year. It placed third in the chart sales rankings, behind Sony (55.4%) and PolyGram (30.8%).

INDIE LABEL RISK BUYS REGIONAL DISTRIBUTOR

(Continued from page 3)

duction of the records, in all areas now."

"We continue," We're thinking about the future of doing our own distribution and starting from the ground up, but when the opportunity for MDI came up, it made perfect sense for us to invest in MDI, and then in MDI for PolyGram's German chief, Wolf-D. Grammatke, took the combined companies there.

MDI will now exclusively distribute all product from Risk, which is skewed toward alternative rock, and

404, which reflects Easton's background in R&B and rap music. The labels were formerly handled by Narvaez Corp. in New Hope, Minn.; certain titles, by such Risk acts as Jack Off Jill and James Intveld, were distributed by EMI Music Distribution.

MDI's other current exclusives include Atlanta-based Triad International; L.A.-based hard rock label Inzone Records; R&B/rap label Diamond Productions; Memphis rap label Crosby Records; and a hip-hop label Serious Entertainment. The company will also do exclusive fulfillment for DMADance.com, a

new online dance music store created by DMA magazine.

Easton says, "Before we came in, MDI was doing 90 labels. We want to be very selective. Even if we see something very good, if we do not feel that it fits, that we can do a good job, we will direct them to somebody else who can do a good job. I think in the next 12-24 months, it will be around 150 labels."

Voipe adds, "There'll be a good mix. We want to have some good rock labels. MDI already has some great dance situations going. And Nina is building up the urban side of the company as well. We want to have a nice mix of labels in all areas of music. Plus I think a lot of all areas of music are merging together, the styles and so forth, so you can help market certain kinds of records in other markets, like rock into hip-hop, hip-hop into rock."

Easton is planning to move the company to the national-distribution level.

"We're more than doubling [staff] within the next month," Easton says. "They're arriving from all people, and we're going to double from that . . . We will have a fully staffed regional sales staff in 10 markets. There already are two regional offices, fully staffed with support staff and with systems in place."

Easton continues, "We have al-

ready hired ADRs, artist development reps, which are quite unusual in some of the distributors' cases on the MDI level but very customary on the major level, on both coasts. Then we have established a separate marketing and advertising department, which will be run by Missy Querry."

MDI's main office and warehouse will remain in Dallas; plans call for the opening of a satellite warehouse in New York in the future. The distributor will operate regional offices in Atlanta and L.A.

Easton sees the new MDI as a good fit between her expertise on the label side (before 404 Music, she co-founded and served as president of Ichiban Music in Atlanta) and the company's strong rap as a regional wholesaler.

She says, "The people involved will bring certain knowledge from having a strong label background—being able to market, promote, and bring hit records and knowing and understanding the labels that will be exclusively distributed in the future by MDI."

"From the other side, from the retail community point of view, MDI has always been very service-oriented as a regional company and wants to continue that now as a national."

'A BUG'S LIFE' TO TEST FAMILY DVD

(Continued from page 3)

"A Bug's Life" was pushed by the film's director, John Lasseter, and Pixar's producer Steve Jobs, who are both big proponents of the format, Koch says.

"They held a strong belief that the movie should be out on DVD, and it felt like," says Jobs, "it was a no-brainer."

In another first, "A Bug's Life" will be digitally transferred to its tape and DVD versions. The inverse transfer will let the entire film be viewed on the screen in pan-and-scan version. The new design version differs only in the aspect-

ratio proportions.

The DVD version will include both pan-and-scan elements and widescreen viewing options.

Added features on the tape and DVD will include the hilarious outtake segments seen over the film's credits, characters from the film, including the ant protagonist Plik, the young Princess Dot, the male ladybug

Francis, the evil grasshopper Hopper, and the German worm Heimlich.

Additional elements include titles with *Levander 2000*, *Kid Cuisine*, *Sea & Ski*, *Nintendo 64*, and *Disney Interactive*.

A sing-along companion video, "A Sing-Along Adventure," arrives May 25.

Boema Vista will offer a \$6 rebate with the purchase of "A Bug's Life" and either "Mulan" or "101 Dalmatians," which is scheduled for release March 9. The rebate isn't valid with purchase of the DVD.

(Continued from page 1)

board Hot 100—no longer a given even for a platinum-level artist—amid a torrent of national publicity. In the past two months, Jewel has made appearances on virtually every daytime and night talk show (17 in all), as well as on the covers of *Rolling Stone*, *Vogue*, *People*, and *Entertainment Weekly*.

"She's seen an artist appear on more television shows and magazine covers in my life," says Eric Klef, VP of purchasing for the New Jersey-based retail chain Compact Disc Warehouse. "I don't know how she's doing it, but it's really made her top of mind with everybody."

"She was our most consistent seller throughout and after Christmas," he adds. "While other things were falling off, Jewel maintained her sales level, and *Spirit* has been in our top 10 ever since it came out. The song 'Hands' is as good as any she's ever written, and word-of-mouth on the record is great. It's a real word-of-mouth thing." That's what is going to keep it on the charts.

"There has been a national evolution with Jewel," says Val Azzi, co-chairman and CEO of Atlantic Group (U.S.). "This album solidifies the fact that she really is a star. There's no one in America who doesn't know who she is now."

THE QUEEN OF ALL MEDIA?

Despite such amazing strides, Atlantic Records still has a lot of ground it intends to cover. The label confidently plans to be still working this record two years from now, says Azzi. A worldwide tour is on the way. Jewel has just launched a charity with her manager/mother, Nedra Carroll, that requires her high profile to make a difference.

And then there's the other task: to take on the globe. Despite the success of her first album—"Pieces Of You," released in 1996 but not a hit until the single "Who Will Save Your Soul" became a sleeper smash in the summer of 1996—Jewel has yet to become an internationally renowned artist along the lines of mainstream counterparts Alanis Morissette or Celine Dion.

In the U.S., "Pieces" sold 10 million copies, while in other territories it moved 2 million, according to the label. "*Spirit* is off to a better start, and we're moving more units here. Her top three markets outside of the States are Canada, Japan, and Australia."

CLEARLY DEFINED IMAGE

One thing is certain: The Jewel of 1999 couldn't possibly have a more clearly defined image to show the world. Sincerity, humility, and empathy for the globe's persecuted are her calling cards and are all showcased on the 14 songs on "*Spirit*." (Besides the 13 listed, there's a hidden track sung with Carroll.)

"The most important things for her on this record is that she feels it's well-produced," says Ron Shapiro, executive VP/GM of Atlantic Records (U.S.). "It's sonically pleasing. It's not overdone. It's honest. It states her truth and her sense of purpose in life and her career. And it does so while it simultaneously has the rawness of the heart and the simplicity of her and yet the polish that

Jewel Branches Out With Film Role, 2nd Book

BY CHUCK TAYLOR

NEW YORK—Taking advantage of her ability to reach so many people, Jewel ventured into the publishing world last May with *A Night Without You*, a collection of poetry from the present back to her teen years. The HarperCollins book scored a top 10 ranking on *The New York Times* best-seller list last autumn, and is now available on audiobook and CD from HarperCollins Publishers.

Jewel plans to release a second project with the publisher this year. She calls it "a book of collective words" and short stories about the people from the town where I grew up. Little essays; just ideas. I don't know yet if it's a journal, whether it's prose or short stories."

The artist's multimedia career's first acting role, appearing in "Ride

With The Devil," a film directed by Ang Lee. It's set to launch in the fall.

Atlantic hopes to pull a song from Jewel's current album, "*Spirit*," into the film's third targeted single, "What's Simple Is True"—to include on the film's soundtrack.

"I really enjoyed the acting," Jewel says. "I don't feel comfortable getting into anything and then sticking with it, even though I don't like the smarter, safer thing to do. I think I've done all my work with singing, at a certain level. With acting, I still have so much to learn." The artist's multimedia interests may have made Atlantic a little uneasy at the beginning, but according to Val Azzi, co-chairman/co-CEO of the Atlantic Group (U.S.), the label's not behind these ventures. "Jewel is."

"The more life experiences she

can have, the better off as a writer and human being she will be," he says. "With the book, we realized it was another fact that would stifle her writing if we didn't let her do it. Then we saw the movie, we first said, 'Ah, no, but it was the right movie, not about a rock singer or folk singer. She got the job because of her acting ability, not because of her singing.' And then we said, 'Anything you do well will not infringe on the core business of music.'"

"She's going to ever evolve," Azzi adds. "Jewel will never be satisfied with just what she does. I can see her producing, writing, doing her album covers. She's just a creative source that needs those outlets. We can't sit here with a two-year game plan. For her to be successful, we must let Jewel grow organically."

get it. When I go somewhere, I need to really tour and go to the radio stations and saturate the market. It always takes that kind of legwork for me, and I couldn't do that with "Pieces Of You" because I couldn't afford to leave the States. On this record, I can afford a little more time to go back and forth."

Radio and retail's opinions on her album's success have been mixed. Glenn Kalina, operations manager of top 40 WJQQ Philadelphia, says he was amazed by overwhelming audience approval when the station ceased from rhythmic top 40 toward mainstream and gave Jewel a try on the air with "Foolish Games," even though she was an unfamiliar artist to the station.

"She has now become a core artist for us, having gone from her alternative/modern AC days to mainstream top 40 and the cover of *Entertainment Weekly*," Kalina says. "We had great success with her, which we were so surprised by, so we didn't wait when 'Hands' came out. The song is doing really well for us, and she's a multimedia artist at this point. She's really quite well for herself."

She's definitely gone up the ladder a notch, if not more than that."

Jim Litwak, executive VP of Albany, N.Y.-based retail Trans World Entertainment, adds, "We think that this album has long legs and will be incredibly successful, putting her in the stratosphere. She appeals to such a broad base of customers that we think it's likely that everyone sees something that they like in her."

THE GAME HAS GOTTEN BIGGER

Jewel has expanded that base still further with a number of non-music ventures, including a poetry book and forthcoming film role (see story, this page).

With this recent profound growth,

manager/mom Carroll says that her daughter's camp is fully aware that the game has gotten bigger since "*Spirit*" proved its sales mettle.

"With any career, as you move along in time, sub-stations change," she says. "There was a successful album, now there's a second, a book, a movie, more substantial things to do. We're in the process of putting in place the larger businesses of Jewel—more business development because of the widening of her career base."

(Carroll stepped down as Jewel's day-to-day manager Jan. 1, choosing to focus on her long-term career development. Julie Aguiar has since been signed on to handle Jewel's daily operations—this in the midst of a pending \$10 million lawsuit filed by Jewel's previous manager, Inga Vainshstein. Jewel, Carroll, and Shapiro weren't willing to discuss the matter.)

THINGS HAVE SUDDENLY CHANGED

Jewel says that she, too, can feel that things have suddenly changed. "It does feel good, though I don't know if I can name specific things that are different," she says. "But the air has changed somehow. But in another way, my life is still my life. I'm still my same bubble."

She intends to keep it that way. When asked her views on the celebrity that accompanies media success, Jewel launches into a five-minute verbiage of her ideas on the topic.

"There's a couple things I think about celebrity," she begins. "It's man-made. It's an invention by mankind, and it's fascinating to see how it's been made and how it's used. There are rules you're supposed to follow, and it becomes like fashion. Somebody like me wouldn't have been popular during the Renaissance era."

"At the beginning, these figures were war heroes or localized celebrities, because we didn't have the press like today to have national celebrities," she continues. "But then came

the beginning of the movie era, when celebrity took on a whole new meaning—it became idolatry, which is very different from inspiration. What idolatry does is causes the fans to feel separate, and the person pushing the product begins to separate themselves as superhuman, as a mythological figure that was born different from the rest of the world, more efficient, more technically perfect."

"I can try to do it to control how I exist with my fans and, to a degree, how they interact with me," Jewel says.

She relates a story of when a picture appeared in a magazine of her sucking a lollipop—which most mistook for a cigarette—and Internet discussions erupted on a message, questioning whether she was "still a nice girl."

"I had to write in and explain the situation, and they immediately changed," she says. "I was able to do it by writing that I'm not trying to capitalize on creating a gap. I want to be as honest as I can with the press and with the process."

(According to one survey, Jewel fell to number 10 on the list of the most popular musician on the Internet.)

HIGHER GROUND FOR HUMANITY

She's also applying a lot of that energy to charities. In particular, Higher Ground for Humanity, which Jewel and Carroll launched Jan. 22 in association with *Vogue*.

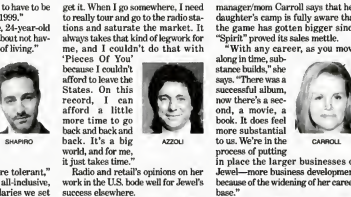
The organization will act as an umbrella to raise support and awareness for a wide number of causes, including lesser-known organizations like Families Helping Families, State of the World Forum for Emerging Leaders, Friends of the Earth, and the Center for the Study of Consciousness, and the New Delhi National Healing Clinic.

"To some, such a sweeping goal of 'promoting global community and individual action to inspire positive change' may come off as provincial or homespun. But to those who know her, it's attributed to Jewel's spirit of hope that fundamental change can come with simple—often grassroots—efforts."

Will there come a time when such innocence is lost on Jewel? Most around her camp say no, that her spirit is a true lifelong force.

"What you see is what you get with Jewel. She's real," says Atlantic's Azzi. "She wears her heart and her emotions on her sleeve. She's open, nothing is contained. It's all a natural evolution of something else. She also has an amazing amount of maturity for her age. She's really together and taking all of this for granted. She's not afraid. She has a good grasp of life."

When asked how to maintain innocence in her writing and attitudes on the world around her, Jewel says, "I don't write about it personally. I really can thank my upbringing for that, being raised in Alaska. People say to me, 'Oh, you're famous,' like that's the point of existing. Nothing is important. It's all a challenge. But it isn't the point of being alive. Being on top of the charts is not my lifelong goal. My goal is to keep writing and seeking new things."



SHAPIRO

AZZI

CARROLL

EU AUTHORS' BODIES SEEK INTERNET BUSINESS STANDARDS

(Continued from page 1)

eties here can work together to produce what is intended to be globally applicable solutions.

The initiative is the product of a meeting between leading publishers and the heads of the EU's authors' bodies during MIDEM, held Jan. 23-25 here.

One of those present, EMI Music Publishing Worldwide chairman Martin Bandier, says, "There are more questions than we have answers to with the Internet. For instance, if somebody in London downloads music from a site in New York, do they pay mechanical royalties at the U.S. rate or the higher European rate?"

Bandier says the European societies have been asked to produce what he describes as a "position paper" to address this and other aspects of online business.

"The Internet is the new frontier," he says. "Like the U.S. in the 1970s, we're trying to come up with a set of legal rules to govern us for the next thousand years."

It is understood that a team of four executives will spearhead the project. It is thought they will represent Europe's biggest labels: BMG, GEMA, the U.K.'s Mechanical Copyright Protection Society-Performing Right Society

(MCPSP-PRS), France's SACEM/SIREM, and Dutch body BUMA-STEMRA.

Reinhard Nicklas, director of GEMA's industry department, believes the position paper should be completed in the summer. He notes that a number of societies have already spelled out their individual doctrines and that there is little difference in their respective stances.

"This document will not go into the detail of tariff rates," he says. "It will merely set out business standards."

Nonetheless, Gunnar Petri, managing director of Swedish body STIM, says he believes the position paper should be a bulwark against the relatively low American rates being adopted as a world standard. If the higher European rates are dropped, "it will be extremely damaging to authors and publishers the world over," he says.

In the physical world, the mechanical royalty rate in continental Europe is 9.01% of each record's published price to dealer. In the U.S. the rate is about 7 percent per track.

Bandier says differences between the European societies were voiced at the meeting here to

clear the air before agreement was reached on cooperation. "The key now," he adds, "is, if you've got a good idea, share it."

MCPSP-PRS chief executive John Hutchinson says the meeting allowed the societies to put their own concerns about the Internet to the major publishers. He states that the position-paper initiative is being driven as much by the societies as by the publishers.

Of the need for such an initiative, he says, "We feel that there is a danger that we do business on the Internet without having decided what we are selling. Any good organization or group of organizations decides what the project is and the rules for selling before entering the business."

He offers the analogy of the oil industry, which agreed on standard octanes in tandem with strong competition among the individual fuel companies.

The European-generated position paper is intended to produce global standards that can also be applied in the U.S. and other major markets worldwide.

Says GEMA's Nicklas, "Publishers will be working with our group, and they will be the bridge to America."

Preston Feted As MIDEM's Person Of The Year

BY ADAM WHITE

CANNES—Europe's performing arts fairs turned out in force Jan. 26 here to pay tribute to BMI president/CEO Frances Preston as she was named MIDEM's 1999 Person of the Year. And in a letter acknowledging the accolade, President Clinton reflected on Preston's "unwavering devotion to music and to . . . performers, writers, and composers" and on her music industry leadership.

Some 285 guests attended the event at the Carlton Hotel here, among them France's Jean-Loup Tournier, president of SACEM; the U.K.'s John Hutchinson, CEO of PRS/MCPS Alliance; Germany's Dr. Reinhold Krelle, president of GEMA; and Spain's Eduardo Batiste, president of SGAE.

Top international publishers also participated, including Warner/Chappell Music chairman/CEO Les Bider and EMI Music Publishing chairman/CEO Martin Bandier, who both gave speeches in Preston's honor—as did Tournier. Michael Bolton attended and performed four songs; composer Michael Kamen was among other musicians present.

Organizers of the annual MIDEM convention have, in recent years, selected a Man of the Year—Preston is the first woman to be so honored—and named the accolade after the late Nesuhi Ertegün, a longtime Atlantic Records executive and record producer. Previous hon-

orees include Clive Davis, Jan Timmer, Ahmet Ertegun, and Quincy Jones.

Preston, whose relationships with international performing right officials stretches back many years, is in concert with many of them who object to the U.S. Copyright Extension Act's "homestyle exemption," which exempts various music-playing locations, including certain restaurants, from paying performance fees (Billboard, Jan. 10). The BMI executive alluded to the issue in her remarks at the dinner.

Reed Midem Organization chief executive Xavier Roy later told Billboard that he regarded the Person of the Year accolade as a key component of the annual convention, which this year drew slightly more attendees than in 1998: that is, 10,864 individuals, compared with 10,819, from 94 nations (90 last year) representing 4,607 companies (3,900).

"The real boom in MIDEM is in the Internet and online sector," said Roy. A total of 15 Internet-related companies took exhibit space at MIDEM's Palais des Festivals, and many more individuals represented online Internet.

"The participants I've spoken to have been extremely pleased with their visibility here and the contacts made," Roy added, noting that the new technologies was the single-largest corporate exhibitor at MIDEM this year, presenting its Music on Demand system. "We

expect even more growth at MIDEM 2000 in this new-media area."

Next year, the convention organizers will stage Midnet to provide dedicated exhibit space, business panels, and an awards program for the online sector (Billboard, Jan. 23). It will open the day before MIDEM 2000 in Cannes and may make use of the Palais des Festivals extension that is currently being built, according to Reed Midem music division director Christophe Blum.

Overall, the 1999 participation figures are at an all-time high for MIDEM, and for the first time, the U.K. provided the largest number of attendees (Billboard-Bulletin, Jan. 25), slightly ahead of the U.S. "There were more British in the [hotel] Martine bar, too," cracked Reed Midem U.K. managing director Peter Rhodes.

However, there was also a 20% increase in exhibitors from the U.S., said Blum, accounting for 70 booths this year, compared with 65 in 1998. There were U.S. group stands from, among others, Nashville and independent labels (later under the Assn. for Independent Music umbrella). The single-largest national stand was that of the German music industry; the Korean music business put up a national exhibit for the first time; and the Swedish "MIDEM" collective effort this year was the most visible, and audible, in and around the Palais.

Chrysalis Acquires Publisher Global Music

BY ADAM WHITE

CANNES—Chrysalis Group plc, the U.K.-based media and music combine, is positioning its \$8 million purchase of Germany's Global Music (Billboard-Bulletin, Jan. 26) as a significant step toward the creation of an international, independent publishing network.

"There's a gap in the market for a creatively driven alternative," says Chrysalis music division chief executive Steve Lewis.

Since Chris Wright, co-founder and chairman of Chrysalis, sold the record label of that name to EMI Music in 1990, the engine of the group's music division has been publishing. Its record label, Echo, has had difficulty making an impact in the U.K. or elsewhere, although both Wright and Lewis say they intend to stay the course with the imprint, which has six acts.

The acquisition of Global Music from founder Peter Kirsten brings to Chrysalis ownership of more than 15,000 local and international copyrights—the best-known may be "Blame It On The Boogie," a 1978 hit for the Jacksons—and publishing rights in Germany, Switzerland, and Austria (GSA) to a further 75,000 copyrights. The latter includes the catalogs of Arc Music and Paul Simon, some of Leiber and Stoller works, and repertoire from Cherry Lane and DreamWorks.

Lewis suggests that it has been the Chrysalis Group's ambition to create an international publishing network, since he joined the firm after a long spell leading Virgin Music. Wright says that Global's buy is right for three reasons. "Firstly, it's a going concern, and we intend to continue it that way. Secondly, it gives us further international reach. And thirdly we gain access to markets [in Germany, Switzerland, and Austria] where domestic repertoire is strong. The kind of repertoire for which Global is known complements what we

already have."

Global Music revenue for calendar 1997 was 14.8 million deutsche marks (\$8.6 million), and it reported a pretax loss of 200,000 deutsche marks (\$116,000). This compares with revenue of 14.9 million deutsche marks (\$8.7 million) and pretax profits of 600,000 deutsche marks (\$350,000) in 1996. The firm is based in Munich, has offices in London under managing director Peter Knight Jr. and has a total of 12 employees.

Lewis says, "We want to retain the quality that people like about Global. We're not dropping it into some corporate meat grinder. And Peter [Kirsten] wasn't talking to other people about selling." The transaction, he adds, began from a conversation at MIDEM two years ago between Kirsten and Leeds Levy, president of Chrysalis Music North America.

Net publisher's share of Global Music was 2.5 million deutsche marks (\$1.6 million) in 1997 and 2.9 million deutsche marks (\$1.7 million) the previous year. The figures include owned copyrights and administered third-party catalogs.

Wright says that the German firm will trade as Global Chrysalis Music and that Kirsten has a two-year service agreement as its managing director, with a further two-year option. Knight will also stay in London. Global Records and its studio business are not part of the deal.

In addition to Germany, Chrysalis now has its own publishing units in the U.S., the U.K., France, Sweden, and, since last fall, Denmark and Norway. Ar Chrysalis Denmark was launched in December as a joint venture between Ar Chrysalis Scandinavia and the Pacific West label founded in Copenhagen by David Rowley. A similar joint venture exists in Norway between the Chrysalis firm there and Terje Engen's S2 label.

(Continued on next page)



Sealing the pact between Chrysalis Group plc and Global Music, from left, are Chris Wright, co-founder and chairman of Chrysalis; Peter Kirsten, founder of Global Music; and Steve Lewis, chief executive of Chrysalis' music division.

ONLINE ISSUES TAKE THE LEAD AT MIDEM

(Continued from page 1)

conversation among delegates attending the convention.

Online players from both the U.S. and Europe have agreed that the European music business has had two to three years behind the evolution of E-commerce in the U.S. But they say the convention is serving as a wake-up call, and they predict that the European market will develop quickly.

While convention attendees were debating the future of digital distribution for music, digital distribution companies and online players used the meeting as a platform to make a plethora of announcements:

- New York-based MCM Music launched MCM.com, which allows customers to digitally download (for a fee) approximately 300,000 songs from about 350 independent labels, including music by Tina Turner and John Coltrane. MCM, which acts as a service provider for labels, supplying them with a variety of digital distribution options, uses ARIIS Technologies encryption and watermarking technology and offers a complete MCM chip-enabled player in March.

- Dingwall, Scotland-based Music on Demand (MODE), a provider of digital distribution technology and related services, announced that it is incorporating Lucent Technologies audio compression into its system.

- A2B Music, a New York-based digital distribution and marketing company introduced to Europe the 2.0 version of its product, which features Real Networks streaming technology that gives the a2b player Mac compatibility and bundles several other tools. Also, a2b announced its first European marketing campaign, promoting the Squeeze out "In The Morning" via a digital download of the track. The campaign includes a coupon for the Quixotic Records album "Domino," which contains the track, redeemable at HMV stores in Europe.

- Liquid Audio, a Redwood, Calif.-based provider of audio delivery systems, announced that Warner/Chappell Music Inc. will use its software to promote its songwriters to the industry on its World Wide Web site, www.liquidaudio.com. Also, a2b announced its first European marketing campaign, promoting the Squeeze out "In The Morning" via a digital download of the track. The campaign includes a coupon for the Quixotic Records album "Domino," which contains the track, redeemable at HMV stores in Europe.

- Middlesex, England-based MediaTag debuted AudioTag, a watermarking technology, which it is marketing to musicians and producers, while apparently letting

bigger music security providers chase the label business.

- Camas, Wash.-based MusicMaster debuted the 3.0 version of its MusicMaster Jacketbox, an MP3 online player.

Following is other news that was not announced at MIDEM but heard circulating around the show:

- Seattle-based Amazon.com, the largest online music merchant, is apparently preparing to launch European and Japanese sites. Sources say the company's executives were touring the exhibition floor, meeting with wholesalers in those markets in an attempt to look for potential fulfillment suppliers.

- A2B has reached a deal with Alliance Entertainment Corp. to provide the Coral Springs, Fla.-based wholesaler with its digital downloading technology, according to sources. It's unclear how Alliance would employ the a2b technology, but it adds to providing fulfillment for online merchants. AEC's online involvements include its Store 24 program, which provides custom online retail sites for independent labels. AEC's "Digital Music Guide," a music database that it licenses to online merchants.

- Boxman product director Bill Odqvist confirms that the Stockholm-based online music retailer will expand beyond its current markets of Finland, Sweden, Norway, and Denmark to Germany, France, and the U.K. in the next six months.

- West Sacramento, Calif.-based Real Networks' "Video is testing an online store in the U.K., according to VP of worldwide marketing Mike Farrace (Dec. 5, 1998). Amazon, a2b, and Alliance executives declined comment.

FUNDAMENTAL CHANGES

Due to E-commerce, "everything we know about music is undergoing fundamental change," says Cary Sherman, executive VP/general counsel of the Recording Industry Assn. of America, in his keynote address at the convention. "The impossible is becoming possible overnight."

As a result of digital distribution, the industry "will have to create new licensing systems and royalty schemes," he said (see story, page 1).

In a panel on "Shopping On The Net," Mark Mooradian, group director at Jupiter Communications, said that worldwide digital distribution will probably generate about \$1.3 million in sales in 1998 and that sales were projected to grow to \$39 million this year.

(The U.S. market accounts for the majority of the sales.) Mooradian, who moderated the panel, noted that while the technology exists to allow suppliers to provide digital distribution, it will take about five years before enough consumers have broad-band connectivity in the home for digital delivery to have a meaningful impact on the music industry.

Similarly, custom CD builders, which market their product over

the Internet, think that the custom-burning of CDs will dominate their business for the next five years, even though such companies are adding new downloading options on their sites, William Crowley, VP of sales and marketing at Reston, Va.-based musicmaker.com, told Billboard.

"The two online merchants on the 'Shopping On The Net' panel—Jennifer Cast, GM of Amazon.com's music store, and Jason Olim, president of Jenkintown, Pa.-based CDmusic.com, said they are eager to add digital distribution capabilities. Said Olim, "We don't care if we sell it physically or digitally. Our goal is to get the consumer to buy product."

Until now, the majors have been reluctant to embrace digital distribution, largely due to concerns about security protection for their music. MP3 technology has made available for free about 20,000 songs on the Internet, industry observers estimate.

With the Dec. 15, 1998, announcement of the Secure Digital Music Initiative, and the deal at establishing a worldwide industry security standard, some observers suggest that the major record companies could begin making music available for digital download by next December.

"The industry is being dragged kicking and screaming to digital distribution," said Mooradian. However, Jim McDermott, VP of new business at Fox Digital Distribution, told Billboard that despite industry opinion, the majors are not "asleep at the wheel" on this issue. During the "Shopping On The Net" panel, he said, "The bathtub is filled with water and the rubber duck is floating in it, and guess what, the fat guy is about to get in."

NEW ATTITUDES

Other attendees said they see major record company attitudes changing on other Internet issues as well. For instance, Olm told Billboard that during the fourth quarter, for the first time, CDnow received cooperative advertising money from the majors.

And a custom CD burner says that the majors appear more willing to consider business opportunities in that area. Previously, with the exception of EMI and Elektra, which have made a limited number of titles available for promotions, major labels have not made their music available to custom CD builders.

In addition to speculating on how the majors will jump into digital distribution, convention attendees wondered when the European music industry will become more aggressive online.

Dougie Dodge, A&R director of London-based Snapper Music, said, "There is no doubt that the U.S. is probably three to five years ahead of [most of] Europe in terms of applicability and use of the Internet. There is not yet enough of

a market" for the European industry to chase, he added.

While that may be true, Dick Wingate, VP of content development and marketing at Liquid Audio, told Billboard, "Everything Internet is behind in Europe, but I think they are getting a sense of urgency from the show."

Chris Miles, online merchants told Billboard that European wholesalers should begin gearing up for the business opportunities E-commerce affords. "The European wholesalers don't get it," said Boxman's Odqvist.

Boxman generated \$25 million—\$30 million in online sales last year—in the four Scandinavian countries in which it operates, according to Odqvist. The company fulfills out of Stockholm but sets up offices and sales locally. Odqvist predicts that Europe "will become huge markets" for online merchants.

Miami-based wholesaler MSI, which handles online fulfillment in the States, opened Depot 31 to service the European online marketplace. According to Ben Colonos, MSI's director of Depot 31 and president of MSI, its European operation has been so successful that it is looking for a larger facility.

Meanwhile, Woodland, Calif.-based Valley Music, the dominant online fulfillment provider in the world, attended MIDEM in an effort to encourage European wholesalers to provide fulfillment services. Senior VP of sales, Alvin Alter, told Billboard that Valley can help wholesalers to replicate its fulfillment operation. "I don't expect to make money on this but rather [provide it] as a service to our online merchants to give them a global package."

With preparation for the assault on Europe now more than just a

gleam in the eye of online merchants, Jupiter's Mooradian asked if an online realm would break down global borders and move the industry to a worldwide marketplace. Amazon's Ask moved to second that notion when she pointed out that "customers don't understand why albums are more money in one country than another."

TOOLS & SERVICES

Other companies were too busy marketing themselves to take sides on the issue at the convention. For example, MODE, which launched its service last May, was here touting its abilities to labels. "We want to be the enabler to the labels for online distribution," said projects manager Stein Arnesen. "We can give them the tools, or we can do it for them."

The MODE system provides production and storage, Web shop integration and online delivery, transaction monitoring and reporting, market analysis and consumer trends, and one-to-one marketing.

Similarly, German phone company Beeline said it will soon provide digital distribution services for labels. The company is in the testing phase of its system, and when it launches the service, it will save money for customers who digitally download music, including the charges in their phone bills, reported Kerstin Schott who handles marketing and management for on-demand services.

Beeline also attended the Internet issues used the MIDEM meet to take advantage of enhancing their business. For instance, CDnow's Olim said the company's digital licensing crew was at the show because "we want to add licensing and custom compilation capabilities."

CHRYSALIS ACQUIRES GLOBAL MUSIC

(Continued from preceding page)

its first signing is rocker Joachim Nielsen.

Chrysalis Music's own catalog is administered in GSA (and other territories) by EMI Music, according to Wright. "We're not putting Chrysalis through Global in the short term," he says. "Global will assist us in Germany, but it doesn't need to interfere with our EMI relationship. We're very happy with them." When the administration deal there expires in less than two years, Wright says, it is open-minded about what happens.

Kirsten is receiving a combination of cash and Chrysalis shares for Global, and the British company is also taking on the German firm's debt.

As for the Chrysalis Group's record label activities, Wright maintains that it intends to sustain and further develop Echo, which falls under management of Deutsche Grammophon, reports to Lewis. "If we didn't have Echo," says the Chrysalis chairman, "given the size of our group, we'd be inventing it."

However, Wright agrees that the

label will have to adapt to changing conditions in the music market, moving closer to the pop mainstream. "It's difficult for us to leapfrogs to change into tigers, but we rather hope there's still a role for the leopard," adds Lewis. "We want to be more agile."

Echo acts include Feeder (licensed to Elektra for North America), Babybird (Atlantic), Moloko (Warner Bros.), and Subcure (DreamWorks). Rimes has been a major seller for the imprint in the U.K. "The Jerry Label has been an important profit contributor to our group," he says. "Obviously we want to keep the license."

(Continued from page 8)

BILLBOARD FEBRUARY 6, 1998

Hot 100 Airplay

Compiled from a national sample of airplay activity on 100 radio stations (see "Radio Tracks" Backlist section). 74.9 stations are electronically monitored 24 hours a day. 7 days a week. Songs ranked by gross impressions by radio stations over a 10-week period. This data is not based on the Hot 100 Singles chart.

WEEK ENDING	TITLE ARTIST (COMPANY/PRODUCTION LABEL)	WEEKS ON CHART
1	NO. 1	
1	15 ANGEL ANGEL (JIVE/ATLANTIC)	15
2	28 SAVE THOUGHT DANCE D'JAZZ (JIVE)	28
4	37 HANDS JAY-Z (ATLANTIC)	37
5	21 SLICK MILK AND MACE (BARNETT BROS.)	21
8	21 LULLABY LULLABY (COLUMBIA)	21
9	10 NORRIS'S SUPPOSED TO BE HERE NORRIS (JIVE)	10
10	12 MIAMI MIAMI WITH COLUMBIA	12
8	7 25 AMPS THERE'S A BUNCH OF THEM (JIVE)	7
10	28 TAKE THEM THERE TAKING THEM TO THE NEXT LEVEL (JIVE)	28
11	13 ANGEL OF NINE ANGEL (JIVE)	13
12	14 CAN I GET A... CAN I GET A... (JIVE)	14
13	11 THESE ARE THE TIMES THESE ARE THE TIMES (JIVE)	11
14	23 DO YOU WANT THAT THING? DO YOU WANT THAT THING? (JIVE)	23
15	23 EVERY MORNING EVERY MORNING (JIVE)	23
16	19 WHEN A WOMAN'S FED UP WHEN A WOMAN'S FED UP (JIVE)	19
17	17 DO YOU WANT THAT THING? DO YOU WANT THAT THING? (JIVE)	17
18	43 ONE WEEK ONE WEEK (JIVE)	43
19	22 FROM THIS MOMENT ON FROM THIS MOMENT ON (JIVE)	22
20	21 STAND BESIDE ME STAND BESIDE ME (JIVE)	21
21	18 LATELY LATELY (JIVE)	18
22	14 JUST ONE MORE TIME JUST ONE MORE TIME (JIVE)	14
23	44 BELEIVE BELEIVE (JIVE)	44
24	26 FOR A LITTLE WHILE FOR A LITTLE WHILE (JIVE)	26
25	20 FLAME FLAME (JIVE)	20
26	22 CHANGES CHANGES (JIVE)	22
27	32 I DON'T WANT TO MISS A THING I DON'T WANT TO MISS A THING (JIVE)	32
28	34 HIDE OUT HIDE OUT (JIVE)	34
29	37 HEARTBEAT HONEY HEARTBEAT HONEY (JIVE)	37
30	36 UNBELIEVABLE UNBELIEVABLE (JIVE)	36
31	39 FLY AWAY FLY AWAY (JIVE)	39
32	35 YOU GOT WHAT YOU GIVE YOU GOT WHAT YOU GIVE (JIVE)	35
33	31 I'M YOUR ANGEL I'M YOUR ANGEL (JIVE)	31
34	30 EX-FACTOR EX-FACTOR (JIVE)	30
35	29 TOO CLOSE TOO CLOSE (JIVE)	29
36	31 MY FAVORITE MESSAGE MY FAVORITE MESSAGE (JIVE)	31
37	30 THE BEST OF A GOOD WOMAN THE BEST OF A GOOD WOMAN (JIVE)	30

Records with the greatest weekly sales. © 1999 Billboard/SPM Communications and SoundScan, Inc.

HOT 100 RECURRENT AIRPLAY

1	1	WHICH ANGEL	WHICH ANGEL (JIVE)	1	1	WHICH ANGEL	WHICH ANGEL (JIVE)
2	2	ANGEL	ANGEL (JIVE)	2	2	ANGEL	ANGEL (JIVE)
3	3	ANGEL	ANGEL (JIVE)	3	3	ANGEL	ANGEL (JIVE)
4	4	ANGEL	ANGEL (JIVE)	4	4	ANGEL	ANGEL (JIVE)
5	5	ANGEL	ANGEL (JIVE)	5	5	ANGEL	ANGEL (JIVE)
6	6	ANGEL	ANGEL (JIVE)	6	6	ANGEL	ANGEL (JIVE)
7	7	ANGEL	ANGEL (JIVE)	7	7	ANGEL	ANGEL (JIVE)
8	8	ANGEL	ANGEL (JIVE)	8	8	ANGEL	ANGEL (JIVE)
9	9	ANGEL	ANGEL (JIVE)	9	9	ANGEL	ANGEL (JIVE)
10	10	ANGEL	ANGEL (JIVE)	10	10	ANGEL	ANGEL (JIVE)
11	11	ANGEL	ANGEL (JIVE)	11	11	ANGEL	ANGEL (JIVE)
12	12	ANGEL	ANGEL (JIVE)	12	12	ANGEL	ANGEL (JIVE)
13	13	ANGEL	ANGEL (JIVE)	13	13	ANGEL	ANGEL (JIVE)
14	14	ANGEL	ANGEL (JIVE)	14	14	ANGEL	ANGEL (JIVE)
15	15	ANGEL	ANGEL (JIVE)	15	15	ANGEL	ANGEL (JIVE)
16	16	ANGEL	ANGEL (JIVE)	16	16	ANGEL	ANGEL (JIVE)
17	17	ANGEL	ANGEL (JIVE)	17	17	ANGEL	ANGEL (JIVE)
18	18	ANGEL	ANGEL (JIVE)	18	18	ANGEL	ANGEL (JIVE)
19	19	ANGEL	ANGEL (JIVE)	19	19	ANGEL	ANGEL (JIVE)
20	20	ANGEL	ANGEL (JIVE)	20	20	ANGEL	ANGEL (JIVE)
21	21	ANGEL	ANGEL (JIVE)	21	21	ANGEL	ANGEL (JIVE)
22	22	ANGEL	ANGEL (JIVE)	22	22	ANGEL	ANGEL (JIVE)
23	23	ANGEL	ANGEL (JIVE)	23	23	ANGEL	ANGEL (JIVE)
24	24	ANGEL	ANGEL (JIVE)	24	24	ANGEL	ANGEL (JIVE)
25	25	ANGEL	ANGEL (JIVE)	25	25	ANGEL	ANGEL (JIVE)
26	26	ANGEL	ANGEL (JIVE)	26	26	ANGEL	ANGEL (JIVE)
27	27	ANGEL	ANGEL (JIVE)	27	27	ANGEL	ANGEL (JIVE)
28	28	ANGEL	ANGEL (JIVE)	28	28	ANGEL	ANGEL (JIVE)
29	29	ANGEL	ANGEL (JIVE)	29	29	ANGEL	ANGEL (JIVE)
30	30	ANGEL	ANGEL (JIVE)	30	30	ANGEL	ANGEL (JIVE)
31	31	ANGEL	ANGEL (JIVE)	31	31	ANGEL	ANGEL (JIVE)
32	32	ANGEL	ANGEL (JIVE)	32	32	ANGEL	ANGEL (JIVE)
33	33	ANGEL	ANGEL (JIVE)	33	33	ANGEL	ANGEL (JIVE)
34	34	ANGEL	ANGEL (JIVE)	34	34	ANGEL	ANGEL (JIVE)
35	35	ANGEL	ANGEL (JIVE)	35	35	ANGEL	ANGEL (JIVE)
36	36	ANGEL	ANGEL (JIVE)	36	36	ANGEL	ANGEL (JIVE)
37	37	ANGEL	ANGEL (JIVE)	37	37	ANGEL	ANGEL (JIVE)
38	38	ANGEL	ANGEL (JIVE)	38	38	ANGEL	ANGEL (JIVE)
39	39	ANGEL	ANGEL (JIVE)	39	39	ANGEL	ANGEL (JIVE)
40	40	ANGEL	ANGEL (JIVE)	40	40	ANGEL	ANGEL (JIVE)

Records with the greatest weekly sales. © 1999 Billboard/SPM Communications and SoundScan, Inc.

1	1	ANGEL	ANGEL (JIVE)	1	1	ANGEL	ANGEL (JIVE)
2	2	ANGEL	ANGEL (JIVE)	2	2	ANGEL	ANGEL (JIVE)
3	3	ANGEL	ANGEL (JIVE)	3	3	ANGEL	ANGEL (JIVE)
4	4	ANGEL	ANGEL (JIVE)	4	4	ANGEL	ANGEL (JIVE)
5	5	ANGEL	ANGEL (JIVE)	5	5	ANGEL	ANGEL (JIVE)
6	6	ANGEL	ANGEL (JIVE)	6	6	ANGEL	ANGEL (JIVE)
7	7	ANGEL	ANGEL (JIVE)	7	7	ANGEL	ANGEL (JIVE)
8	8	ANGEL	ANGEL (JIVE)	8	8	ANGEL	ANGEL (JIVE)
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10	10	ANGEL	ANGEL (JIVE)	10	10	ANGEL	ANGEL (JIVE)
11	11	ANGEL	ANGEL (JIVE)	11	11	ANGEL	ANGEL (JIVE)
12	12	ANGEL	ANGEL (JIVE)	12	12	ANGEL	ANGEL (JIVE)
13	13	ANGEL	ANGEL (JIVE)	13	13	ANGEL	ANGEL (JIVE)
14	14	ANGEL	ANGEL (JIVE)	14	14	ANGEL	ANGEL (JIVE)
15	15	ANGEL	ANGEL (JIVE)	15	15	ANGEL	ANGEL (JIVE)
16	16	ANGEL	ANGEL (JIVE)	16	16	ANGEL	ANGEL (JIVE)
17	17	ANGEL	ANGEL (JIVE)	17	17	ANGEL	ANGEL (JIVE)
18	18	ANGEL	ANGEL (JIVE)	18	18	ANGEL	ANGEL (JIVE)
19	19	ANGEL	ANGEL (JIVE)	19	19	ANGEL	ANGEL (JIVE)
20	20	ANGEL	ANGEL (JIVE)	20	20	ANGEL	ANGEL (JIVE)
21	21	ANGEL	ANGEL (JIVE)	21	21	ANGEL	ANGEL (JIVE)
22	22	ANGEL	ANGEL (JIVE)	22	22	ANGEL	ANGEL (JIVE)
23	23	ANGEL	ANGEL (JIVE)	23	23	ANGEL	ANGEL (JIVE)
24	24	ANGEL	ANGEL (JIVE)	24	24	ANGEL	ANGEL (JIVE)
25	25	ANGEL	ANGEL (JIVE)	25	25	ANGEL	ANGEL (JIVE)
26	26	ANGEL	ANGEL (JIVE)	26	26	ANGEL	ANGEL (JIVE)
27	27	ANGEL	ANGEL (JIVE)	27	27	ANGEL	ANGEL (JIVE)
28	28	ANGEL	ANGEL (JIVE)	28	28	ANGEL	ANGEL (JIVE)
29	29	ANGEL	ANGEL (JIVE)	29	29	ANGEL	ANGEL (JIVE)
30	30	ANGEL	ANGEL (JIVE)	30	30	ANGEL	ANGEL (JIVE)
31	31	ANGEL	ANGEL (JIVE)	31	31	ANGEL	ANGEL (JIVE)
32	32	ANGEL	ANGEL (JIVE)	32	32	ANGEL	ANGEL (JIVE)
33	33	ANGEL	ANGEL (JIVE)	33	33	ANGEL	ANGEL (JIVE)
34	34	ANGEL	ANGEL (JIVE)	34	34	ANGEL	ANGEL (JIVE)
35	35	ANGEL	ANGEL (JIVE)	35	35	ANGEL	ANGEL (JIVE)
36	36	ANGEL	ANGEL (JIVE)	36	36	ANGEL	ANGEL (JIVE)
37	37	ANGEL	ANGEL (JIVE)	37	37	ANGEL	ANGEL (JIVE)
38	38	ANGEL	ANGEL (JIVE)	38	38	ANGEL	ANGEL (JIVE)
39	39	ANGEL	ANGEL (JIVE)	39	39	ANGEL	ANGEL (JIVE)
40	40	ANGEL	ANGEL (JIVE)	40	40	ANGEL	ANGEL (JIVE)

Records with the greatest weekly sales. © 1999 Billboard/SPM Communications and SoundScan, Inc.

Hot 100 Singles Sales

Compiled from a national sample of point-of-sale at retail supported retail stores and outlets which report number of units sold to PSC, Inc. The data is used in the Hot 100 Singles chart.

WEEK ENDING	TITLE ARTIST (COMPANY/PRODUCTION LABEL)	WEEKS ON CHART
1	NO. 1	
1	12 ANGEL OF NINE ANGEL (JIVE)	12
2	23 ANGEL OF NINE ANGEL (JIVE)	23
3	23 ANGEL OF NINE ANGEL (JIVE)	23
4	23 ANGEL OF NINE ANGEL (JIVE)	23
5	23 ANGEL OF NINE ANGEL (JIVE)	23
6	23 ANGEL OF NINE ANGEL (JIVE)	23
7	23 ANGEL OF NINE ANGEL (JIVE)	23
8	23 ANGEL OF NINE ANGEL (JIVE)	23
9	23 ANGEL OF NINE ANGEL (JIVE)	23
10	23 ANGEL OF NINE ANGEL (JIVE)	23
11	23 ANGEL OF NINE ANGEL (JIVE)	23
12	23 ANGEL OF NINE ANGEL (JIVE)	23
13	23 ANGEL OF NINE ANGEL (JIVE)	23
14	23 ANGEL OF NINE ANGEL (JIVE)	23
15	23 ANGEL OF NINE ANGEL (JIVE)	23
16	23 ANGEL OF NINE ANGEL (JIVE)	23
17	23 ANGEL OF NINE ANGEL (JIVE)	23
18	23 ANGEL OF NINE ANGEL (JIVE)	23
19	23 ANGEL OF NINE ANGEL (JIVE)	23
20	23 ANGEL OF NINE ANGEL (JIVE)	23
21	23 ANGEL OF NINE ANGEL (JIVE)	23
22	23 ANGEL OF NINE ANGEL (JIVE)	23
23	23 ANGEL OF NINE ANGEL (JIVE)	23
24	23 ANGEL OF NINE ANGEL (JIVE)	23
25	23 ANGEL OF NINE ANGEL (JIVE)	23
26	23 ANGEL OF NINE ANGEL (JIVE)	23
27	23 ANGEL OF NINE ANGEL (JIVE)	23
28	23 ANGEL OF NINE ANGEL (JIVE)	23
29	23 ANGEL OF NINE ANGEL (JIVE)	23
30	23 ANGEL OF NINE ANGEL (JIVE)	23
31	23 ANGEL OF NINE ANGEL (JIVE)	23
32	23 ANGEL OF NINE ANGEL (JIVE)	23
33	23 ANGEL OF NINE ANGEL (JIVE)	23
34	23 ANGEL OF NINE ANGEL (JIVE)	23
35	23 ANGEL OF NINE ANGEL (JIVE)	23
36	23 ANGEL OF NINE ANGEL (JIVE)	23
37	23 ANGEL OF NINE ANGEL (JIVE)	23
38	23 ANGEL OF NINE ANGEL (JIVE)	23
39	23 ANGEL OF NINE ANGEL (JIVE)	23
40	23 ANGEL OF NINE ANGEL (JIVE)	23

Records with the greatest weekly sales. © 1999 Billboard/SPM Communications and SoundScan, Inc.

1	1	ANGEL	ANGEL (JIVE)	1	1	ANGEL	ANGEL (JIVE)
2	2	ANGEL	ANGEL (JIVE)	2	2	ANGEL	ANGEL (JIVE)
3	3	ANGEL	ANGEL (JIVE)	3	3	ANGEL	ANGEL (JIVE)
4	4	ANGEL	ANGEL (JIVE)	4	4	ANGEL	ANGEL (JIVE)
5	5	ANGEL	ANGEL (JIVE)	5	5	ANGEL	ANGEL (JIVE)
6	6	ANGEL	ANGEL (JIVE)	6	6	ANGEL	ANGEL (JIVE)
7	7	ANGEL	ANGEL (JIVE)	7	7	ANGEL	ANGEL (JIVE)
8	8	ANGEL	ANGEL (JIVE)	8	8	ANGEL	ANGEL (JIVE)
9	9	ANGEL	ANGEL (JIVE)	9	9	ANGEL	ANGEL (JIVE)
10	10	ANGEL	ANGEL (JIVE)	10	10	ANGEL	ANGEL (JIVE)
11	11	ANGEL	ANGEL (JIVE)	11	11	ANGEL	ANGEL (JIVE)
12	12	ANGEL	ANGEL (JIVE)	12	12	ANGEL	ANGEL (JIVE)
13	13	ANGEL	ANGEL (JIVE)	13	13	ANGEL	ANGEL (JIVE)
14	14	ANGEL	ANGEL (JIVE)	14	14	ANGEL	ANGEL (JIVE)
15	15	ANGEL	ANGEL (JIVE)	15	15	ANGEL	ANGEL (JIVE)
16	16	ANGEL	ANGEL (JIVE)	16	16	ANGEL	ANGEL (JIVE)
17	17	ANGEL	ANGEL (JIVE)	17	17	ANGEL	ANGEL (JIVE)
18	18	ANGEL	ANGEL (JIVE)	18	18	ANGEL	ANGEL (JIVE)
19	19	ANGEL	ANGEL (JIVE)	19	19	ANGEL	ANGEL (JIVE)
20	20	ANGEL	ANGEL (JIVE)	20	20	ANGEL	ANGEL (JIVE)
21	21	ANGEL	ANGEL (JIVE)	21	21	ANGEL	ANGEL (JIVE)
22	22	ANGEL	ANGEL (JIVE)	22	22	ANGEL	ANGEL (JIVE)
23	23	ANGEL	ANGEL (JIVE)	23	23	ANGEL	ANGEL (JIVE)
24	24	ANGEL	ANGEL (JIVE)	24	24	ANGEL	ANGEL (JIVE)
25	25	ANGEL	ANGEL (JIVE)	25	25	ANGEL	ANGEL (JIVE)
26	26	ANGEL	ANGEL (JIVE)	26	26	ANGEL	ANGEL (JIVE)
27	27	ANGEL	ANGEL (JIVE)	27	27	ANGEL	ANGEL (JIVE)
28	28	ANGEL	ANGEL (JIVE)	28	28	ANGEL	ANGEL (JIVE)
29	29	ANGEL	ANGEL (JIVE)	29	29	ANGEL	ANGEL (JIVE)
30	30	ANGEL	ANGEL (JIVE)	30	30	ANGEL	ANGEL (JIVE)
31	31	ANGEL	ANGEL (JIVE)	31	31	ANGEL	ANGEL (JIVE)
32	32	ANGEL	ANGEL (JIVE)	32	32	ANGEL	ANGEL (JIVE)
33	33	ANGEL	ANGEL (JIVE)	33	33	ANGEL	ANGEL (JIVE)
34	34	ANGEL	ANGEL (JIVE)	34	34	ANGEL	ANGEL (JIVE)
35	35	ANGEL	ANGEL (JIVE)	35	35	ANGEL	ANGEL (JIVE)
36	36	ANGEL	ANGEL (JIVE)	36	36	ANGEL	ANGEL (JIVE)
37	37	ANGEL	ANGEL (JIVE)	37	37	ANGEL	ANGEL (JIVE)
38	38	ANGEL	ANGEL (JIVE)	38	38	ANGEL	ANGEL (JIVE)
39	39	ANGEL	ANGEL (JIVE)	39	39	ANGEL	ANGEL (JIVE)
40	40	ANGEL	ANGEL (JIVE)	40	40	ANGEL	ANGEL (JIVE)
41	41	ANGEL	ANGEL (JIVE)	41	41	ANGEL	ANGEL (JIVE)
42	42	ANGEL	ANGEL (JIVE)	42	42	ANGEL	ANGEL (JIVE)
43	43	ANGEL	ANGEL (JIVE)	43	43	ANGEL	ANGEL (JIVE)
44	44	ANGEL	ANGEL (JIVE)	44	44	ANGEL	ANGEL (JIVE)
45	45	ANGEL	ANGEL (JIVE)	45	45	ANGEL	ANGEL (JIVE)
46	46	ANGEL	ANGEL (JIVE)	46	46	ANGEL	ANGEL (JIVE)
47	47	ANGEL	ANGEL (JIVE)	47	47	ANGEL	ANGEL (JIVE)
48	48	ANGEL	ANGEL (JIVE)	48	48	ANGEL	ANGEL (JIVE)
49	49	ANGEL	ANGEL (JIVE)	49	49	ANGEL	ANGEL (JIVE)
50	50	ANGEL	ANGEL (JIVE)	50	50	ANGEL	ANGEL (JIVE)

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			ARTIST	MOVIE + SOUNDTRACKING LABELS	DAVID LUTZ	THE PRICE OF EQUIVALENT GUT CASSETTES	TITLE	FEAT.
					LAST WEEK	3 WEEKS AGGREGATE	WEEKS ON CHART	
53	56	59	17	ROCK FRANKLIN	52025 CHRYSLER INC. (58 92 93) 98	100	1	THE NEW NATION PARTY
54	51	65	13	96 DEGREES	WOTCHN 33094A/UNIVERSAL (58 92 93) 95	98	DEGREES /NO RISING	53
55	48	49	28	BEASTIE BOYS	SONIC RAMP 37774/IMP (51 101 75) 50			HELLO NASTY
56	26	—	2	THE BLACK CROWNS	AMERICAN RECORDS (58 92 93) 98			BY YOUR SIDE
57	53	51	99	MATCHBOX 20	UNIVERSAL/IMP 52724/IMP (58 96 1) 96			YOURSELF OR SOMEONE ELSE
58	52	52	94	THIRD EYE BLIND	ELEKTRA 62021/IMP (51 96 1) 98			THIRD EYE BLIND
59	54	54	11	VARIOUS ARTISTS	THE SOURCE PRESENTS HIP HOP HITS—VOLUME 2			
60	58	58	43	METHOD MAN	IMP 535027/MERCURY (51 98 92) 97	100	TICAL 2000...JUDGEMENT DAY	2
61	57	46	11	U2	ISLAND 52434/IMP (51 98 92) 98			THE BEST OF 1980-1990
62	7	26	18	MONICA	ARISTA 30731/100 96 16			THE BOY IS MINE
63	60	55	60	ANDREA BOCCELLI	PHILIPS 539027 (58 92 93) 98			ROMANZA
64	62	79	19	SHAWN MULLINS	5465 6902/CDL (58 92 93) 98			SQUA'S CORE
65	70	53	47	MADONNA	WARRNER 64847/WARRNER BROS. (58 96 1) 98			RAY OF LIGHT
66	64	61	40	FAITH HILL	WARRNER BROS. UNPUBLISHED 46790 (58 96 1) 98			FAITH
67	61	49	20	HOLE	5002 2545/INTERSCOPE (58 92 93) 98			CELEBRITY SKIN
68	39	—	2	KEITH MURRAY	AVI 43647 (58 96 1) 98			IT'S A BEAUTIFUL THING
69	74	69	33	EV6	614 RCA 6727 (58 96 1) 98			EV6 6
70	71	63	39	DAVE MATTHEWS BAND	544 835002 (58 96 1) 98			BEFORE THESE CROWDED STREETS
71	63	48	19	ICE CUBE	PROFESSION 50702/101 96 17			WAP AND PEACE VOL. 1 (THE WAR DISC)
72	66	56	17	SHERYL CROW	AMAR 54478/INTERSCOPE (58 92 93) 98			THE GLOBE SESSIONS
73	75	71	62	ECLINE DION	550 MUSIC/6645 CMC (58 92 93) 98			LET'S TALK ABOUT LOVE
74	65	73	35	CELESTE EYE CHERRY	WOTCHN 60434/CPC (58 92 93) 98			DESIRESLESS
75	77	75	65	CAKE	CAPRICORN 538052/INTERSCOPE (58 92 93) 98			PROLONGING THE MAGIC
76	68	67	37	SOUNTRACK	HARMONY SUNSET/REACTANT (53 93 94) 96 97 98			YOU'VE GOT MAIL
77	66	47	5	SOUNTRACK	COLUMBIA 67612 (51 98 92) 97			THE FACULTY
78	76	72	19	SOUNTRACK	COLUMBIA 67612 (51 98 92) 97			RUSH HOUR
79	81	80	36	PHIL COLLINS	6 FIVE VALENTINE/CAPI (53 93 94) 96 98 99			...HITS
80	75	60	36	SOUNTRACK	CAPITOL 53402 (58 96 1) 98			HOPF FLOATS 4
81	82	83	22	VARIOUS ARTISTS	4 TONYA RYAN 1756 (52 96 1) 98			ESPN PRESENTS: JOCK JAMS VOL. 4
82	79	74	11	GEORGE MICHAEL	550 MUSIC 68751/IMP (51 98 92) 98			LADIES & GENTLEMEN...THE BEST OF GEORGE MICHAEL
83	78	77	31	THE BRIAN SETZER ORCHESTRA	IMP 50235 (58 92 93) 98 99			THE DEATH BOOGIE
84	72	52	7	VARIOUS ARTISTS	NO LIMIT 50724/INTERSCOPE (58 92 93) 98			NO LIMIT SOLDIER COMPILATION—WE CAN'T BE STOPPED
85	88	58	58	PEARL JAM	IMP 50724/INTERSCOPE (58 92 93) 98			LIVE ON TWO LEGS
86	93	102	4	ORGLY	ELEPHANTREE 46922/UNIVERSAL (76 96 91) 96			CANYONS
87	83	67	9	VARIOUS ARTISTS	TONYA RYAN 1756 (52 96 1) 98			MTV PARTY TO GO 99
88	87	105	14	VARIOUS ARTISTS	WOW 1995...THE YEARS 30 TOP COUNTRY ARTISTS AND SONGS			
89	84	84	17	DEBORAH COX	ARISTA 19002 (58 96 1) 98			ONE WISH
90	86	76	9	BONE THUGS-N-HARMONY	THE COLLECTION...VOLUME 1			SPICE GIRLS
91	90	90	103	SPICE GIRLS	VERIGN 4211 (58 96 1) 98			SPICE 1
92	85	68	12	U2	ISLAND 52434/IMP (52 94 92) 98			THE BEST OF 1980-1990...THE B-SIDES
93	88	86	12	SOUNTRACK	550 MUSIC 68751/IMP (51 98 92) 98			TOUCHED BY AN ANGEL...THE ALBUM
94	95	100	13	FAITH EVANS	IMP 50235 (58 92 93) 98			KEEP THE FAITH
95	88	87	41	ALL SAINTS	LONDON/SIRIUS 10961/IMP (58 92 93) 98			ALL SAINTS
96	97	96	22	MONIFAH	UPWORTH 53503/UNIVERSAL (58 96 1) 98			MORPHOLOGY
97	92	85	32	SOUNTRACK	53503/UNIVERSAL (58 96 1) 98			DR. DOOLITTLE...THE ALBUM
98	107	123	45	JOE MESSANA	COLUMBIA 67612 (51 98 92) 97			IMP ALRIGHT
99	102	99	23	THE TEMPTATIONS	WOTCHN 53503/UNIVERSAL (58 96 1) 98			PHOENIX RISING
100	94	88	10	SOUNTRACK	53503/UNIVERSAL (58 96 1) 98			THE PRICE OF EGYPT—INSPIRATIONAL
101	93	84	64	SPICE GIRLS	VERIGN 4211 (58 96 1) 98			SPICEWORLD 3
102	104	101	22	ALICIA KEES	IMP 50724/INTERSCOPE (58 92 93) 98			FOR THE RECORD 41 NUMBER ONE HITS
103	100	91	37	GARBAGE	ALAMO BROS. 8003/INTERSCOPE (58 96 1) 98			VERSION 2.0
104	105	109	14	JONNY LANG	AMAR 54478/INTERSCOPE (58 92 93) 98			WANDER THIS WORLD 2
105	111	115	86	TIM MCGRAW	IMP 53768/IMP (51 98 92) 97			EVERYWHERE 2
106	101	92	13	VARIOUS ARTISTS	ARISTA 30024 (58 96 1) 98			ULTIMATE DANCE PARTY 1999

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ORGY FINDS SUCCESS WITH ELEMENTRENE ALBUM 'BLUE MONDAY'

(Continued from page 13)

doesn't bother Orgy guitar synth player Amir Derakh.

"To be honest, I thought we'd be hearing more [criticism] for that," he says. "We wanted to do the original 'Blue Monday' justice. But if we wrote that song, that's how it would sound. It became our song. People will say whatever they want to say because of reasons, and I don't really question why."

He adds with a laugh, "We're lucky. That's probably why our band became successful. We're just doing what we can."

Luck may have something to do with it, but a persistent artist-development campaign and an association with Korn could also be considered key factors.

Orgy and Korn are handled by the same management company (the Firm), and "Candyass" is the first release from the latter group's Elementree, a joint venture with Republic/Warner Bros. According to Derakh, the signing process was fairly easy: "We didn't argue about anything. The guys in Korn understand us because they come from the same thing, and they've been there, and they gave us creative freedom."

Warner Bros./Reprise national director of marketing (U.S.) Linnea Nussbaum says the label's setup strategy: "We released 'Candyass' at an artist-development price of \$11.99, but we're getting to make the transition to regular-priced CDs. The Elementree people are doing a lot of aggressive and supportive with the band. Orgy was also featured on a sampler shipped with the first 100,000 CDs of Korn's 'Follow The Leader' album. We had an E-mail campaign, and we gave out sampler cassettes to people at concerts. We have a bounce-back [response] card, which has been getting an 85%-100% response, which is twice the usual rate."

In September 1998, "Candyass" debuted at No. 16 on the Heatseekers chart and reached No. 1 in January. The band, whose songs are published by various companies, is affiliated with ASCAP.

Nan says the turning point in the Orgy artist-development story came with the Family Values tour and the release in 1998 of the band's featured on the Family Values tour, the lineup of which included Korn, Limp Bizkit, Ice Cube, and Rammstein.

"We noticed considerable sales increases when the band had just played on the Family Values tour," says Nan. "Orgy's lineup is rounded out by lead vocalist Jay Gordon, guitarist Mike Pelick, bass player Paul Haley, and drummer Bobby Hewitt."

Although Orgy has been enjoying airplay for "Blue Monday" (the song recently peaked at No. 2 on Hot Mainstream/Club PM), it was a factual reaction to the band was lukewarm. Orgy's first single, "Stitches," failed to enter Billboard's rock radio charts.

There was so much traffic at radio, with Marilyn Manson having just come out, that "Stitches" didn't get the legs it deserved," reflects Nan.

Laurie Gail, music director of mod-

ern rock WFNX Boston, says, "Stitches" did OK for us, but we're getting a much bigger reaction to 'Blue Monday.' Since we've been an alternative station for 15 years, we've played the original version of 'Blue Monday,' and I think a lot of people remember the original. But I'm sure a lot of our younger listeners don't know about the original version. It's one of the only bands that Orgy has a totally 'new' sound."

Sales for "Candyass" have been particularly strong in the Midwest. Lowell Carter, assistant manager of radio at WJLB in Chicago, says, "The Orgy album has been flying out of this store. I think it's because their song 'Blue Monday' is on the radio, and I also think it's because a lot of people are hearing about the band through word-of-mouth."

Building on Orgy's fan base included working with music video outlets to increase the group's profile. Repulse/Warner Bros. senior VP of marketing (U.S.) Craig Kostich says that the Box Music Network was an early supporter of Orgy: "We staged a couple of campaigns at the box in the top markets, which was a thing, and we did it. There isn't a showcase at New York club Don Hill's in connection with Spin magazine and Access Entertainment Network."

Orgy is hearing about the band through word-of-mouth.

BOTTLE ROCKETS

(Continued from page 13)

extensively, you can rely on that touring fan base," says Eric "Roscoe" Arnold, who also handles the band's schedule at the 1994 set of The Brooklyn Side, on East Side Digital.

Describing the band's relationship with Amel, Henneman says, "While I consider it a great life if we make it from the start of a song to the finish, Roscoe's the detail man. I'm impressed by that."

"The new one is going to be a real rock album," adds guitarist Tom Parr. "We've changed so much. You're hearing bands like Bury It, and that's where these guys fit in."

Woods acknowledges that radio will be key to crossing the band over to the mainstream. "We're looking for it," he says. "It's like everyone brings in their own tree, and we all decorate it," explains Henneman.

The label wants to make it straight to rock radio.

"If we're going to have a harder record," says Woods, "we think the time is right for rock radio. The format has changed so much. You're hearing bands like Bury It, and that's where these guys fit in."

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Orgy was also featured in a 1998 MTV "Fashionably Loud" special, and the band recently taped an interview for "120 Minutes."

Two plans for Orgy, which is booked by the Creative Artists Agency, include a trek with Love & Rockets beginning in March.

"We're very excited about the tour," says Derakh. "Love & Rockets is one of my favorite bands."

To capitalize on the success of "Blue Monday," the label will release the single as an enhanced CD on Feb. 9 as a standard version of the single and a bonus disc to stores. The multimedia portion of the disc will include the "Blue Monday" clip. Kostich also says that the label has plans to release to clubs an "underground version" of "Blue Monday" and they're going to rerelease "Stitches."

Whatever Orgy's next single, how it performs at radio could be crucial to the extended life of the album and may determine whether the band will be considered just another one-hit wonder, some observers say. WFNX's Gail says, "The album is good, but it's difficult for bands to get past their first hit single. What's going to happen is that there isn't a lot of music out there that sounds similar."

As Derakh sees it, "Being underground is cool, and obviously we want to be there, but we don't really think about it a lot. Whatever happens, happens. But I do know we've only just begun to work this record."

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by Geoff Mayfield

NO SHOCK: It's not a surprise to see Master P sibling Shikell Shocker ring the bell on The Billboard 200. Although many had heard of the rapper a year ago—his 1997 debut peaked at No. 49 during its brief nine-week stay on the chart—his last album, "Charge It 2 Da Game," roared in at No. 3 with 248,000 units in the March 7, 1998 issue. He would have debated on No. 1 then had it not been for the uncommonly large numbers posted by that week's top two sellers, the Tupac and Dr. Dre collaboration "The Don Killuminati: The 4711 Strait Story," and "Titanic" chanteuse Celine Dion, whose own "Let's Talk About Love" was No. 2 with 288,000 units.

In fact, last year's Shikell album actually started with a fatter number than this year's, as his new "Made Man" pulled in with 240,000 units, with every thing, but Shikell's 1998 album, which also had about double the total that placed Britney Spears at No. 1 last issue and holds a comfortable lead over the current runner-up, a live double set by Dave Matthews and bandmate Tim Reynolds. Even with a handsome opening week of 187,000 units, Matthews/Reynolds' "Live At Luther College" trails the Shocker by a 27% margin.

Over and above the popularity that Shikell proved last year, the prospects for "Made Man" were boosted by a who's who of guest appearances by the likes of Master P, Snoop Dogg, Mystikal, and Mia X. The rapper also lifted his visibility by performing with Master P on ABC's Jan. 11 telecast of the American Music Awards. Add it all up, and Shikell ended the top seller for most charts, including the Musician Group, Best Buy, Wherehouse Entertainment, Blockbuster Music, Camelot Music, and Target Stores.

A sure indicator of "Made Man's" potential was the number of street-date violations that placed the album at No. 70 on last issue's Top R&B Albums chart, where it was expected to debut. "Charge It 2 Da Game" debuted early at No. 45 on the R&B list and became one of the most-talked-about albums last year when retailers grumbled about the escalating problem of street-date transgressions. That said, expect the sophomore set by young rapper Foxy Brown to make big noise on next issue's charts as the scores on enough premium sales to snare the Hot Shot Debut at No. 60 on this issue's Top R&B Albums.

FILLING BIG SHOES: Music merchants and movie theater owners have something in common this year. Both find themselves chasing the ghost of "Titanic," as the James Cameron blockbuster churned his first nine charters at the top of the box office, while the music biz faces a challenge besting last year's comparable week numbers.

Consider this: 1998 album sales were up almost 12% over 1997's tally, an increase of 76.3 million units. The first "Titanic" album alone accounted for more than 12% of that 76.3 million. In the more than 980,000 copies that "Back To Titanic" put in the till, there figure that a good portion of the 5.9 million copies that Celine Dion's "Let's Talk About Love" sold in '98 was owed to its inclusion of closing theme "My Heart Will Go On," and the film loomed as an even larger savior in 1998's album game.

In fact, last year's "Titanic" soundtrack and Dion's album ensured that music stores got off to a fast start last year, as both moved the kind of numbers in January, February, and March that one would expect to see only during a fourth-quarter holiday drive. Yet in spite of the tough competition from the comparable '98 weeks, this year's album sales have been so far, so good.

As noted here last issue, album sales were up 4% over the similar week of '98, when "Titanic" did 419,000 copies and Dion added more than 256,000 copies. This issue, album sales are up almost 6% over the comparable '98 week, a little amazing considering that was the week that "Titanic" swelled to a stunning 948,000 units, with Dion delivering another 264,000. Get past the top two titles, however, and every title on this issue's list outsells its counterpart from a year ago, from Britney Spears at No. 3 with 123,000, compared with the 109,000 that Spice Girls' "Spiceworld" had at No. 3 last year, to No. 200, where this issue's bottom 100 title, "The 11th Hour," falls just shy of 6,000 units, compared with Trae, who closed out the Jan. 27, 1998, chart at just a hair over 5,000 copies.

DO SINGLES DEPILETE ALBUM SALES? Two current examples suggest that singles don't realizeize. Britney Spears' "I'm a Slave 4 U" had the top-selling single for four straight weeks. It has moved 938,000 units, yet she manages to sell 2,000 more albums this issue than she did last issue, when she ruled The Billboard 200. In its first two weeks, her set has tallied 243,000 units; the head buyer at one national chain opines that the album is "the best-selling album in the country." The album is serving as a luring appetizer for the full-length entrée. "I don't think she would have sold this many albums if there had not been a single," he says flatly.

Meanwhile, Monica's album recaptures its bullet at No. 62, posting a gain, despite the retail availability of her "Angel Of Mine" single.

R&B LEGEND CHARLES BROWN, 76, DIES

(Continued from page 10)

decade ago), Maria Muldaur, Dr. John, and John Lee Hooker.

Brown is credited with injecting a striking strain of urbanity and elegance into the frequently rough-hewn, small-band R&B that dominated the charts in the late '40s. Rascous jump blues was not Brown's style: Where his contemporaries stomped and shouted, he murmured and mused, and his warm vocals were coaxed in a lush bed of jazz-blend piano work.

Born Sept. 13, 1922, in Texas City, Texas, Brown studied classical piano as a child and later fell under the sway of such jazz pianists as Art Tatum and Fats Waller. (He cited Frank Sinatra, Helen O'Connell, and Phyllis Terrell of Alvin Karp's jazz band as major influences.) After earning a bachelor's degree in chemistry in 1944, he taught high school and worked in an Arkansas chemical plant during the early years of World War II.

After moving to Southern California from the San Francisco area in 1949, Brown began to perform on L.A.'s Central Avenue, then the center of the city's black jazz and R&B scene. It was while playing at an amateur show at the Lincoln Theatre in 1954 that Brown was spotted by guitarist Johnny Moore, who recruited him for a new trio that would be modeled on the Nat "King" Cole Trio, which featured Moore, the guitarist, brother Oscar.

After scoring a No. 3 R&B hit backing Ivory Joe Hunter, Johnny Moore's Three Blazers notched a No. 2 R&B hit with "Drifting Blues," which featured "Drifting Blues" for the L.A.-based

Philo Records (later Aladdin Records). The song featured Brown's sophisticated piano work and relaxed vocals and set the style for his solo work to come.

The Blazers cut several more hits for the Exclusive label, including the Brown-penned Yuletide perennial "Merry Christmas Baby," which reached No. 1 on the R&B chart in 1947. A struggle with Moore over the credit for that tune and billing in the group led Brown to strike out on his own; he signed a solo contract with Aladdin in late 1948. As a solo artist, Brown scored two No. 1 R&B hits, "Trouble Blues" (1949) and "Black Night" (1951), which hung at the peak of the chart for 16 weeks and 14 weeks, respectively. Between 1949 and 1951, he also reached the R&B top 10 with eight other Aladdin singles. (Mosaic Records in Stamford, Conn., has issued a limited-edition five-CD boxed set of Brown's complete recordings for Aladdin.)

Brown exerted an enormous influ-

ence on younger R&B performers. Charles' first records for Swingtime bore the older singer/pianist's indelible stamp, and Sam Cooke, Fats Domino, Chuck Berry, and Marvin Gaye were among other stars-to-be who assimilated his style.

However, as a new generation of black performers adopted elements of Brown's sound and found success with the rock'n'roll audience, Brown saw his own career fall into eclipse during the '50s as the audience for his insinuating style waned. His last chart hit was another seasonal gem, "Please Come Home For Christmas," which King Records released in 1960.

Brown, who was plagued by problems with the musicians' union and the U.S.S., faded into obscurity in the years that followed. For nearly three decades, he performed only in small clubs, and he sometimes supported himself with janitorial work.

Brown managed to re-emerge from the recesses of R&B history in 1986, when the short-lived Blueside Rec-

BEENIE MAN INKS FIVE-SET VIRGIN DEAL

(Continued from page 10)

ing to dilute his reggae roots."

Beenie Man born and raised in Waterhouse, a Kingston urban center renowned equally for political turmoil and reggae talent. He first tackled outside at age 5 and linked with producer/manager Patrick Roberts—then a teenager himself—on a reggae single, "The Inevitable Beenie Man." Ten years Old World. Since '94, Beenie Man, now 25, has dominated the international reggae DJ (rapper) field with his production live performances and numerous hit singles. The albums that display a rare gift for musical and lyrical versatility and sophistication.

On Dec. 9, 1997, Beenie released his fourth album, "Many Moods Of Moses." "Who Am I," the sex-and-single, performed strongly in Jamaica and the U.K. and entered New York R&B station WQHT's mix in February '98.

"As soon as that happened, it went into the top 10," says Randy Chin, co-owner of VP Records, which co-released "Many Moods" with Roberts' Shocking Vibes. The single peaked at No. 6 on Billboard's

Hot Rap Singles chart, No. 15 on the Hot R&B Singles chart, and No. 40 on the Hot 100 Singles chart. "Many Moods" was followed by "The Inevitable Beenie Man" for '98, peaked at No. 35 on the Top R&B Albums chart.

The Virgin signing was officially announced on Jun. 20 at the Pegasus Music Awards. Shocking Vibes presented two videos, one portraying Beenie Man's 20-year-long career history; the other depicting Shocking Vibes' equally striking career trajectory, as a label, production house, and management company, from ghetto roots to the most effective and professionally run outfit in the Jamaican music industry.

Mode's own track released managing drum'n'bass "riddim twins" Sly Dunbar and Robbie Shakespeare and signing DJ Serechay Dab to Payday; Mode's former label/production company (now solely a production company).

"We think it's especially important right now for a reggae artist to be supported on a world level," says Mode. "Unfortunately, except for Maxi, Beenie Man may be the only one."

FORMER BILLBOARD PUBLISHER COOK DIES

(Continued from page 5)

music industry."

"Hal was a pillar of support, as well as a creative thinker," says George Avakian, the noted musicologist/record producer who was a contemporary of Cook's at Columbia Records as director of the international and popular adult departments.

"He pushed Columbia singles sales to the top... and believed in catalog that would sell forever. Columbia LPs turned the business upside down, so that by the time CD came along, it was albums all the way," Avakian adds. "When Columbia started an on-line chart record in 1992, Sam Cooke was only the RCA Red Seal/Columbia of the Modern classical club at the time—we sometimes had albums that sold

more by mail order than in the stores... but sales were not reported [to the clubs]. Nobody realized that such sales often more than doubled what the trades reported in stores." Avakian followed Cook to Warner Bros. from Columbia.

Cook's survivors include his wife, Caroline; two sons, Richard and James; a brother, Marvin; and four grandchildren.

A memorial service is scheduled for 2 p.m. Feb. 1 at the Palm Desert Presbyterian Church. In lieu of flowers, the family asks that donations be made to either Music for the Homeless, 3402 Pine Bluff, San Diego, Calif. 94045, or the Living Desert, at 47900 Portola Ave., Palm Desert, Calif. 92260.

ords released his album "One More For The Road." (Alligator Records later rereleased the set.) In 1989, Raitt, at the height of her renewed popularity, drew Brown, a friend of semi-retirement when she hired the singer to open her U.S. tour dates.

The following year, indie roots label Rounder Records' Bullseye Blues Project released "All My Life," which found Brown with his vocal and pianistic skills undiminished, backed by an outstanding band that included veteran R&B saxophonist Clifford Solomon and guitarist Gary Clark, who would later join Brown's group in the years that followed; Dr.

John and Ruth Brown had guest appearances. He recorded a series of successful albums for Bullseye through 1986, when he inked his first major-label contract with the company released three albums by the musician.

Charles Brown, who was married and divorced twice, leaves no surviving children. His personal services scheduled for Saturday (30) at Angeles Funeral Home in Los Angeles; singer and ordained minister Solomon Burke will preside. Donations to defray funeral costs may be made to the Charles Brown Trust, 1311 Spruce St., Berkeley, Calif. 94709.

MCKENNA LIVES DOVE AWARDS NOMINEES

(Continued from page 10)

are the W's, Switchfoot, Wilshire, Michelle Tunes, Nicole Nordeman, and Watermark.

It also proved to be a banner year for independent labels, evidenced by Gotee's Knapp; Rocketown's Chris Rice, Watermark; and Whiskey; and Five Minute Walk's the W's. In addition, Stew Tart's Spirit Entertainers had two nominations for Best Shortform video category with Sixpence None The Richer and the Insyderz, as well as the multiple nominations of Burip To Cashmere. Hosted by John Tesh, the Dove Awards will be syndicated this year and for the first time will be held in March, apart from the GMA's Gospel Music Week activities, which will remain in April.

The show will be produced by Nashville-based High Five Entertainment. The Doves will be televised between March 24 and April 12 through a syndication arrangement with several local stations. WABC-TV New York is among the stations cleared to carry the program. Winners in the 44 categories are voted on by the 6,000 members of the GMA.

Following is a partial list of nominees:

Artist of the year: Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

Male vocalists: Jeff Leatham, Tracy McKeath, Clay Morgan, Jonathan Pines, and Michael W. Smith.

Female vocalists: Jennifer Knapp, Crystal Lewis, Robin R. James, Kathy Truitt, and Jonathan Pines.

Group: Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

New artist: All Star United, Burip To Cashmere, Jonathan Knapp, Nicole Nordeman, Michelle Tunes.

Producers: Bruce Blankenship, Brent Bourgeois, Rick Brundage, Tracy McKeath, and Michael W. Smith.

Song of the year: "Doveless," recorded by Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

Best shortform video: "Doveless," recorded by Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

Best longform video: "Doveless," recorded by Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

Best instrumental: "Doveless," recorded by Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

Best contemporary Christian album: "Doveless," recorded by Andrae C. York, P.O. Box 100, Michael W. Smith, and Yolande.

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Exclusive Album Reviews

Beli, Bob & Candie
"Read My Sign"
(Blackburn Recording Co.)

Built To Spill
"Keep It Like A Secret"
(Warner Bros.)

Free Radicals
"Flyin' With The Phoenix"
(Texas World Records)

Jan-Paul & Rich
"When The Smoke Clears"
(National Recording Co.)

News Updates Twice Daily
"Hot Product Reviews"
Every Monday

A new Billboard Challenge begins
every Thursday. This week's
with champ is Richard Bernstein of
Washington, D.C.

News contact: Julie Tarasaka
jtarasaka@billboard.com

BILLBOARD MEETPOINT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Bulletin, Billboard Among NARM Award Nominees

Billboard magazine and the Billboard Bulletin have been nominated for this year's NARM products and services supplier of the year award in the medium and small division, respectively. The winners will be announced March 11 at the NARM conference in Las Vegas at the awards banquet, which highlights the final night of the conference. Billboard was victorious in its category last year; this is Bulletin's first nomination.

NARM's merchandiser and supplier of the year awards are divided into several categories including retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services. Finalists compete against companies of like size in accordance with NARM categorization, which is based on each company's total U.S. sales volume.

Members nominate trading partners and those with the most nominations become finalists. Rep-

resentatives from these trading partners comprise the panel of judges who rate each finalist's performance in six areas: product/service quality; communication; the adequacy of employees; marketing and promotion; business dealings; and industry support. The company with the highest aggregate score for each category will be the winner in each division.

Billboard's competitors for the award are Muz and SoundScan, and in the small-company division, Bulletin is up against Concrete Marketing, Gopher Products, Hired Gun Marketing, Liquid Audio, and Macey Lyman Marketing.

"The NARM Awards have grown in stature and prestige over the years, reflecting the enormous effort required to achieve excellence," says NARM president Pamela Horowitz. "We congratulate all our nominees, and like them, are anxiously awaiting the announcement of the winners."



PERSONNEL DIRECTIONS

Angelo Biasi has been named publisher at Musician in Nashville. Biasi's responsibilities include supervision of Musician's sales, marketing, special projects, and circulation departments. Biasi brings 10 years of experience in

the music and pro audio industries serving in music retail, manufacturing, and publishing. Prior to this position, Biasi was the eastern advertising manager for Electronic Musician and the director of advertising on their Digital Piano Buyer's Guide.

He holds a B.S. in business management from the Rochester Institute of Technology and an MBA in

marketing from the University of Connecticut.

In New York, Lynne Lancaster has joined Amusement Business as advertising account manager and is responsible for New York, the Northeast, and Europe. Prior to this position, she worked for Fox Associates as senior account manager where she sold space for both trade and consumer publications.

Lancaster has also worked for Metal Bulletin, a twice-weekly trade publication serving the metals industry, Woman's Day, Family Life, Rand McNally American Legion, and various other publications.



Billboard Music & Marketing Seminar
Essex House • New York City • April 8, 1999

Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

For more information, contact Miclee Jacaranda Quigley at 212-536-5002

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Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

Boys Arrive At Five With Full Force

IT'S BEEN ALMOST 12 years since the name Full Force appeared in the writing or production credits of a No. 1 song on The Billboard Hot 100, but given the momentum of "All I Have To Give" by the Backstreet Boys, the Force may be with us once again.

The Boys' latest Jive single, now a commercial release, takes a mighty 52-position rocket ride up the chart to land well inside the top 10 at No. 5. If the Backstreet Boys unseat labelmate Britney Spears from pole position, it will be the first chart-topper for Full Force since 1987, when Lisa Lisa & Cult Jam had a pair of No. 1 hits, "Head To Toe" and "Lost In Emotion."

Since that time, the Force has collaborated with Cheryl "Pepsi" Riley, Samantha Fox, Selena, and, more recently, 'N Sync. A year and a half ago, the Full Force credit appeared in the top five when a remake of Lisa Lisa's "All Cried Out" by **Alure Featuring 112** peaked at No. 4.

If "All I Have To Give" does achieve No. 1 status, it will be the first chart-topper for the Backstreet Boys, whose previous best was a No. 2 posting for their initial hit, "Quit Playing Games (With My Heart)," in September 1997. It will also be the third No. 1 single for the Jive label in the space of just a few weeks. It was only four weeks ago that R. Kelly & Celine Dion reigned with "I'm Your Angel," which is still potent at No. 6. Thanks to the Backstreet Boys, Kelly & Dion, and Spears, Jive has three titles in the top six.

HALO, HALO: The previous column's prediction

that every song in the top 10 of the Hot 100 would soon have the word "angel" or "believe" in the title is coming true. There are three angelic songs in this issue's top 10, led by the high-flying Monica, who rises 6-2 with "Angel Of Mine" (Arista). As mentioned above, "I'm Your Angel" by R. Kelly & Celine Dion is No. 6. And Sarah McLachlan collects her second top 10 hit, as "Angel" (Arista) floats 11-8.

If Monica can rise to the top before the Backstreet Boys get there, she will have her third No. 1 in less than a year, following her duet with Brandy on "The Boy Is Mine" and her solo "The First Night." And thanks to Monica, McLachlan, and Deborah Cox, Arista, like Jive, has three

titles in the top 10.

STILL 'HERE': Deborah Cox refuses to yield the No. 1 position on Hot R&B Singles & Tracks, so "Nobody's Supposed To Be Here" (Arista) is at the pinnacle for the 14th week. If Cox can hold on for one more frame, she'll be tied with the Charles Brown Trio's "Trouble Blues" as the longest-running R&B No. 1 since the first quarter of 1947, when Louis Jordan led the list for 17 weeks with "Ain't Nobody Here But Us Chickens."

But Cox is facing three powerful challengers, as Geraldine Romo leaps 8-2 with "Angel Of Mine," **Labelt Lever** remains strong at No. 3 with "Taking Everything" (EastWest), and another labelmate, Whitney Houston, bounds 11-6 with "Heartbreak Hotel."



by Fred Bronson



MARKETWATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	39,599,000	39,646,000 (UP 0.1%)	CD	27,741,000 (30,282,000 (UP 9.2%))
ALBUMS	34,152,000	35,677,000 (UP 4.4%)	CASSETTE	6,343,000 (5,306,000 (DN 16.3%))
SINGLES	5,447,000	3,969,000 (DN 27.1%)	OTHER	68,000 (89,000 (UP 30.9%))

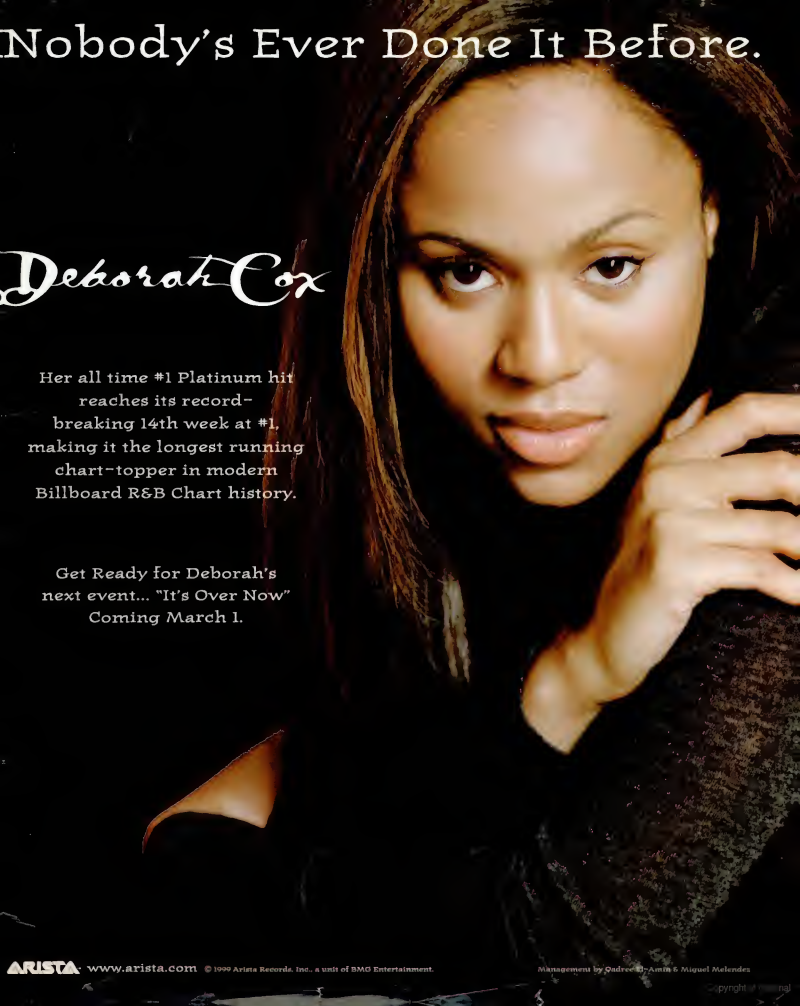
OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,554,000	12,089,000	1,465,000
LAST WEEK	LAST WEEK	LAST WEEK
13,272,000	11,912,000	1,360,000
CHANGE	CHANGE	CHANGE
UP 2.1%	UP 1.5%	UP 7.7%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,317,000	11,423,000	1,894,000
CHANGE	CHANGE	CHANGE
UP 1.8%	UP 5.8%	DOWN 22.7%

ALBUM SALES BY FORMAT			
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK
CD	10,238,000	10,129,000	UP 1.1%
CASSETTE	1,822,000	1,751,000	UP 4.1%
OTHER	28,000	32,000	DN 12.5%

FOR WEEK ENDING 12/15/99

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND HOCK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY





Nobody's Ever Done It Before.

Deborah Cox

Her all time #1 Platinum hit
reaches its record-
breaking 14th week at #1,
making it the longest running
chart-topper in modern
Billboard R&B Chart history.

Get Ready for Deborah's
next event... "It's Over Now"
Coming March 1.

"This album is my very special musical love letter to you. Inside, you'll find a collection of my 25 favorite love songs—sung by my favorite singers—from all that I have ever produced, written, conducted or arranged—I am very excited to share them with you."

—Quincy Jones

Featuring four new songs, including "I'm Yours" with *Siedah Garrett* and *El DeBarge* and introducing *Catco* with "Something I Cannot Have."

Includes performances by:

Patti Austin

George Benson

Brandy

Nazmi Campbell

Terin Campbell

Rachelle Ferrell

Aretha Franklin

Aaron Hall

Heavy D

Benard Ighner

James Ingram

Ronald Isley

Michael Jackson

R. Kelly

Brian McKnight

James Moody

Frank Sinatra with Count Basie

& His Orchestra

Al B. Sure!

Take 6

Tamia

Toots Thielemans

Luther Vandross

Sarah Vaughan

Merryn Warren

Kirk Whalum

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